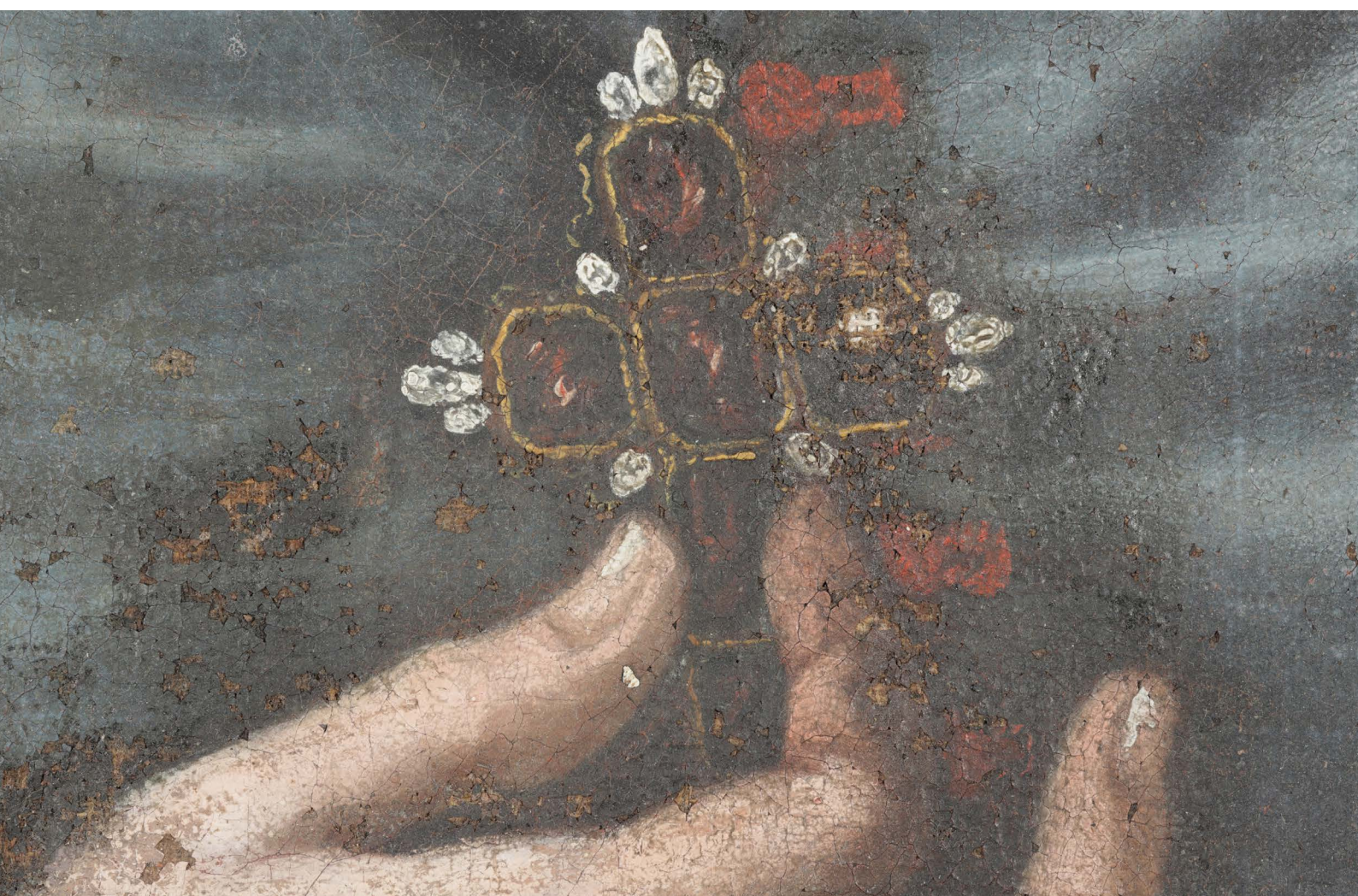


# RESTORATION TREATMENT REPORT

## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN

author unknown

THE CZECH MUSEUM OF SILVER IN KUTNÁ HORA



Alžběta Mirjam Procházková  
Academy of Fine Arts in Prague  
The Studio of Painted Artworks and Polychrome Statues Restoration  
academic year 2023/2024

avu





## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN

|                                         |                                                                                                     |
|-----------------------------------------|-----------------------------------------------------------------------------------------------------|
| title:                                  | The portrait of Prague Archbishop Antonín Václav Vokoun                                             |
| author:                                 | unknown                                                                                             |
| date:                                   | non-specified baroque period                                                                        |
| technique:                              | oilpainting on canvas                                                                               |
| dimensions:                             | 69 x 89                                                                                             |
| owner:                                  | The Czech Museum of Silver in Kutná Hora                                                            |
| term of acquire:                        | November 2019                                                                                       |
| term of the beginning of the treatment: | 10th of April 2022                                                                                  |
| term of the finish of the treatment:    |                                                                                                     |
| institution:                            | Academy of Fine Arts in Prague<br>The Studio of Painted Artworks and Polychrome Statues Restoration |
| studio leader:                          | doc MgA. Adam Pokorný Ph.D.                                                                         |
| supervisors:                            | ak. mal. Theodora Popová<br>MgA. Denisa Cirmaciová Ph.D.<br>MgA. David Hrabálek                     |
| laboratory examination:                 | Ing. Lenka Zamrazilová                                                                              |
| treatment done by:                      | Alžběta Mirjam Procházková                                                                          |

### DESCRIPTION OF THE ARTWORK

The Baroque painting is a portrait of the Prague bishop Antonín Václav Vokoun. The figure is depicted in a three-quarter turn of the face and with his gaze fixed on the viewer. The man is portrayed wearing a baroque wig and a bishop's dark blue ermine with lace sleeves. The fingers of the man's right hand hold the pendant of a jewelled cross on his chest. The ring finger of the right hand is adorned with the bishop's ring of precious stones. The portrait is painted on a monochrome brown background. At the bottom, a strip of canvas was attached over the original canvas carrying the inscription, which continues in overpainting over the original painting. The back of the canvas support has an inscription similar in wording to the secondary inscription on the front of the painting. The Latin inscription includes the name of the man portrayed, along with his titles. The canvas was stretched on a wooden frame without a bevel and without the possibility of restretching the canvas. The painting was received in a wooden decorative frame with gilded decorative elements.

### TECHNOLOGICAL EXAMINATION AND STATE OF PRESERVATION

In 2019, restoration treatment was begun on the painting by a previous student of the AVU restoration studio. The documentation of the restoration shows that the painting was received in very poor condition. The paint layer of the painting was considerably loose and there were numerous defects and perforations in the canvas support. The canvas was considerably loose on the tension frame and the rails of the tension frame were gouged in the canvas support. It was evident that a large amount of secondary intervention had been made to the painting. There was an uneven layer of several varnish layers on the surface of the paint layer. The surface of the painting was largely covered with overpaintings. The defects had been filled by glue-chalk putty in the past and had paper patches on the reverse and face. In the lower part, the canvas has been covered with newer canvas on the reverse side up to a height of about 15 cm. The character of this canvas is consistent with an industrially produced one during the 19th century. This intervention was conducted due to the huge damage on the original canvas, which is in the bottom part of the painting mostly missing. The canvas supplement overlapped even partially over the original painting. The inscription written on the canvas additive continues over the original painting in the lower right corner of the painting.

During the restoration conducted by the previous student, the painting was subjected to a restoration survey and initial photographic documentation, including the taking of cross-section samples. Subsequently, the loose colour layer of the painting was preconsolidated with a 7% gelatine solution in distilled water and the canvas was removed from the stretcher. The patches were removed by application of humidity, the non-original strip of the canvas was removed from the front side and the front side of the painting was covered by facing by micellant using an adhesive consisting of a composition of Plextol and tylose. Afterwards, the back of the canvas support was mechanically cleaned with a scalpel and controlled humidity application which caused the softening of the dirt layer. Large defects in the canvas support were filled by inserting of canvas patches fixed by the bridging method. The painting was then consolidated by 10% BEVA solution in toluene. After activation of the adhesive on the vacuum table, the painting was turned face up and attached to a wooden board covered with Melinex sheet. The facing was removed. The dust dirt and deposits were removed from the surface of the painting. The uneven varnish layer was gradually thinned and overpaintings were removed by several compositions of solvents and solvent gels.

### METHODS OF THE PRELIMINARY EXAMINATION AND THEIR EVALUATION

- optical examination in daylight, raking lighting, macro photography of the condition of the work and painting techniques
- examination in UV spectrum
- examination in infrared reflectography, IR false colour

The optical examination in day light and raking light exhibit the range of significantly extensive craquelure over the whole surface of the painting. Additionally, the examination in raking light shown the unsuitably inserted canvas intarzies and patches which curled up slightly inside the defects. That was caused by the improperly selected canvas with significantly more dense weave.

The capture in UV luminescence exhibit the unequally thinned and partialy completely removed varnish layers and overpaintings. The residues were presented unsystematically over the whole surface of the painting. Furthermore, the residues of the secondary puttyies and fillers could be seen both in UV luminescence and day light macrophotographs.

The pictures of IR reflectography have not shown any presence of underpainting or author's overpaintings. The IR false colour pictures refers about the presence of vermilion pigment used for red paints in caot and incarnates which is typical with the colour change to citron yellow in this type of false colour imaging.



## TREATMENT PROPOSAL

1. Preliminary examination, including non-invasive optical-physical methods.
2. Removal of dust and dirt deposits from the front side of the painting using dry methods.
3. Completion of the removal of uneven varnish layers and overpaintings, including non-original fillers in defects.
4. Removal of dust and dirt deposits from the back side of the painting.
5. Revision of the canvas interstices from previous restoration treatments. Depending on their condition, modification of the current ones or removal and replacement with new ones.
6. Tear mending and repair of defects and insertion of missing parts of the canvas.
7. Lining of the canvas.
8. Filling defects in the painted layer.
9. Retouching of the fillers and defects.
10. Application of the isolation varnish layer.
11. Adjustment of the painting into the decorative frame.

## TREATMENT PROPOSAL FOR THE ADDITION OF NON-ORIGINAL PIECE OF CANVAS

1. Preliminary examination, including non-invasive optical-physical methods.
2. Removal of dust and dirt deposits from the front and back side of the painting using dry methods.
3. Facing of the painted layer.
4. Short-term strip lining.
5. Flattening of the canvas using a climatic humidity chamber.
6. Consolidation of the painting using heat-seal adhesive.
7. Removal of the strip lining.
8. Removal of the facing.
9. Thinning of the varnish layer.
10. Lining the canvas with a digital print on textile of the part of the inscription covering the original painting.
11. Application of the isolation varnish layer.

## TREATMENT PROPOSAL FOR THE DECORATIVE FRAME

1. Preliminary examination, including non-invasive optical-physical methods.
2. Placing the frame into a radiation chamber to halt the activity of wooden decay insects.
3. Removal of dust and dirt deposits from the front and back side of the frame using dry methods.
4. Casting of a missing part of the decorative gilded carving.
5. Gilding and creating a patina on the casting, then adhering it to the frame.
6. Inserting missing wood into defects.
7. Filling the defects.
8. Application of a gesso layer, polishing, and applying gold leaf to the defected part of the carving.
9. Cleaning the gilded parts using a water-in-oil emulsion.
10. Retouching of the defects and fillers.
11. Application of velvet tapes to the back side of the frame where the painting will be adjusted.

## TREATMENT REPORT

- I acquired this painting from a student who decided to interrupt his studies in our studio and moved to another one. The student had already begun the treatment, which is documented below. Unfortunately, I did not receive documentation prior to the treatment, as the painting was acquired by the studio. Hopefully, at least a few photographs will appear somewhere.
- Firstly, the photo-documentation of the painting was conducted using optical-physical methods. Samples of cross-section were taken previously by the other student. After the examination, the treatment proposal was written, along with the proposal for the historical addition of a piece of canvas with an inscription (noting the same information as found on the back side of the painting). The owners decided they wanted to maintain this historical attribute from the 19th-century treatment. The addition was attached to the painting due to the missing canvas in the lower part of the painting. The inscription was made just after attaching the canvas to the original one, so it continued over the painting. Part of this overpainting had already been removed beforehand, but a larger part was still present on the painting. It was decided to conserve the historical addition through digital printing of the overpainting, which was then removed from the canvas. The portrait painting was reconstructed using imitative retouching. All details are described below.
- The examination of the painting revealed that the removal of the varnish and nearly all-over overpainting was not equally finished. This indicated that I needed to complete the removal to an even level across the entire painting. For the removal, I conducted reversibility tests in an organic solvent area. The testing set by Cremonesi testing set indicated the sufficient solubility of the varnish and overpainting in a range of IE3 to IE6. Since the residues of the varnish and overpaintings were very localized, I decided to gel the solvent solution. A solvent surfactant gel with Ethomeen C12 was prepared with isooctane, and ethanol was then added in a proportion of 30% of the whole solution. Additionally, the IE6 solution was gelled by the addition of Klucel G. Both gels were rinsed with free isooctane.
- The fillers, due to oxidation, had become very stony and irreversible. Since they were tougher than the painting around them, they caused warping of the canvas. It was very difficult to remove them because of their insolubility in both solvents and aqueous solutions. The only possibility was to swell them with tylose applied on Japanese paper to moderate the penetration of the solution into the canvas. After one minute of humidity exposure, they became swelled, and a scalpel was used for mechanical removal. Another option, in the cases of different materials used for fillers, was the application of warm agar gel with 5-10% benzyl alcohol. This also caused swelling, and the filler could be mechanically removed. The entire process was conducted under the observation of a microscope for precise and localized work.
- The oily overpaintings on the canvas weave were removed by the application of warm agar gel with 2% benzyl alcohol.
- The removal of the overpainting of the remaining 19th-century inscription was tested after proper documentation. An affinity emulsion described by Cremonesi and tissue cleaning discovered in SRAL were used. The tissue cleaning with ethanol gel was chosen for the first application, and the residues were then removed by the affinity emulsion, which can be applied locally and its work moderated.
- During the removal of the fillers, a couple of intarsias made by the student before were also removed because they were rather attached to the filler than to the canvas. However, the canvas chosen for the intarsias had a different weave, and the attachment to the original canvas was not properly done. Therefore, all of them had to be removed and replaced with new ones. The chosen technique for attachment was fiber-to-fiber adhesion using polyamide powder by Lascaux, applied with a hot needle under a microscope.
- The back side of the canvas was then cleaned again using dry methods with sponges. Around the inscription, it was decided to clean it with agar gels to make the inscription more readable. The agar gel was applied in warm conditions to ensure perfect surface contact with the canvas weave.
- The intarsias were colored from the back side using Aquazol water paints to match the similar tone of the original canvas.
- The lining of the canvas was prepared, and several tests were conducted to decide which adhesive and lining canvas support would be used. The goal was to make the lining transparent to keep the inscription visible. From the trials and mock-ups, BEVA film with synthetic silk was evaluated as the best option. The BEVA film was applied to a synthetic silk using heat and pressure on a vacuum table. Subsequently, the painting was laid face up on the lining canvas with adhesive, and heat and pressure were applied again to activate the adhesive and line the canvases. The result was not as sufficient as expected, so a second activation was prepared. This time, the envelope system and activation by „waterpool“ with warm water (as experienced by Luigi Orata) was used. The envelope system helped to properly attach the canvases (the problem with the vacuum table was that the original painting was not properly flat, leaving air gaps between the two canvases, causing illegibility of the inscription). This second activation of the adhesive and lining of the canvas was sufficient.
- The strip lining was then prepared. BEVA 371 was applied on linen canvas strips, and the solvent components were left to evaporate overnight. The next day, the adhesive was heat-activated. The strips were applied on the canvas, and a warm iron (65°C) in combination with a cold heavy one ensured they were properly attached to the painting.
- Finally, the painting was stretched on a new stretcher. The filling of the losses and defects was done using BEVA filler (SRAL recipe) due to its wide range of application for both small and large defects. The thermoplasticity of the filler was also useful, as silicon molds were used to adjust the filler surface to the same level as the surrounding painting surface. Any overlaps were removed with Shellsol D 40.
- The retouching was done using free pigments with a 10% or 15% Paraloid B 72 solution in 2-methoxy-1-propanol.
- Afterwards, a first layer of varnish consisting of dammar resin dissolved in a solvent solution of Shellsol A and Shellsol T (1:2) was sprayed.
- The retouching was then locally adjusted using Gamblin paints.
- A final varnish was sprayed, though some inequalities in the surface appeared (with some areas more shiny than others). The painting is now left to allow the varnish to settle, and it will be sprayed again with an airbrush. Eventually, the retouching will also be locally adjusted.

## TREATMENT PROPOSAL OF THE ADDITIVE OF NON-ORIGINAL PIECE OF CANVAS

- After the preliminary examination and photo-documentation of the additive, the front and back sides were cleaned using dry methods to remove dirt and dust residues.
- On the front side of the painting, facing was applied. A two-phase adhesive combination was chosen because the back side should be cleaned with water solutions, while the consolidation should be done with a solvent-soluble adhesive. First, a 2% gelatin solution in water was applied to the Japanese paper. The next day, a 5% Plexisol solution in ligroin was applied.
- The back side of the canvas was covered with a thick layer of adhesive used to attach the canvas to the painting. It was removed by swelling the adhesive with agar gel sheets and then mechanically with scalpels. This process should be repeated several times to achieve the desired result. After the agar application, weights were used to flatten the canvas.
- Next, the short-term strip lining was prepared. BEVA film was applied to linen canvas strips and activated by heat. The strips were then attached to the canvas using a heated iron (65°C) and a heavy cold one.
- The canvas was stretched onto the working stretcher.
- The climatic humidity chamber was prepared. The additive was placed inside the chamber and covered with a Melinex sheet. The increase in humidity was controlled, and the painting was left in the chamber overnight. The humidity reached 78%. The dimensions of the stretcher were adjusted several times (expanded).
- The painting was removed from the chamber, and sheets of filtering papers were placed both under and above the canvas. Weights were applied on the surface of the painting. The papers were changed several times.
- Preparation for the consolidation of the painting was done next. A 10% BEVA 371 solution in White Spirit was prepared and applied with a brush in a warm condition on the back side of the canvas. The solvent was left to evaporate overnight, and the next day, the adhesive was activated using a heated iron.
- From the front side of the painting, the facing was removed using Shellsol T.
- Reversibility tests of the varnish layer were conducted. The IE3 solution was used to thin the varnish layer and remove some overpaints (possibly paints from the decorative frame).
- It was decided not to fill the defects, only to cover them with a glaze layer of Aquazol water paints.
- Meanwhile, different materials and methods for printing the missing part of the inscription, painted over the original painting, were sourced, tried, and evaluated. Ultimately, whitened origami was chosen as a support, and the inscription was printed on the film using a laser printer. This film was then implemented onto the origami sheet using a warm iron.
- On both the additive and the printed supplement, BEVA film was applied, and the fragments were lined on a linen canvas.
- The reconstructed inscription was then stretched onto a stretcher, and the isolation varnish layer (dammar resin in Shellsol A and Shellsol T) was sprayed only on a part of the canvas, not on the printed supplement.

PRELIMINARY PHOTOGRAPHIC DOCUMENTATION  
before the restoration treatment



THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



photography in day light





photography in raking light from left



THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



photography in reaking light from right





photography in UV luminescence



THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



photography in IR false colour





photography in day light, detail





photography in raking light, detail





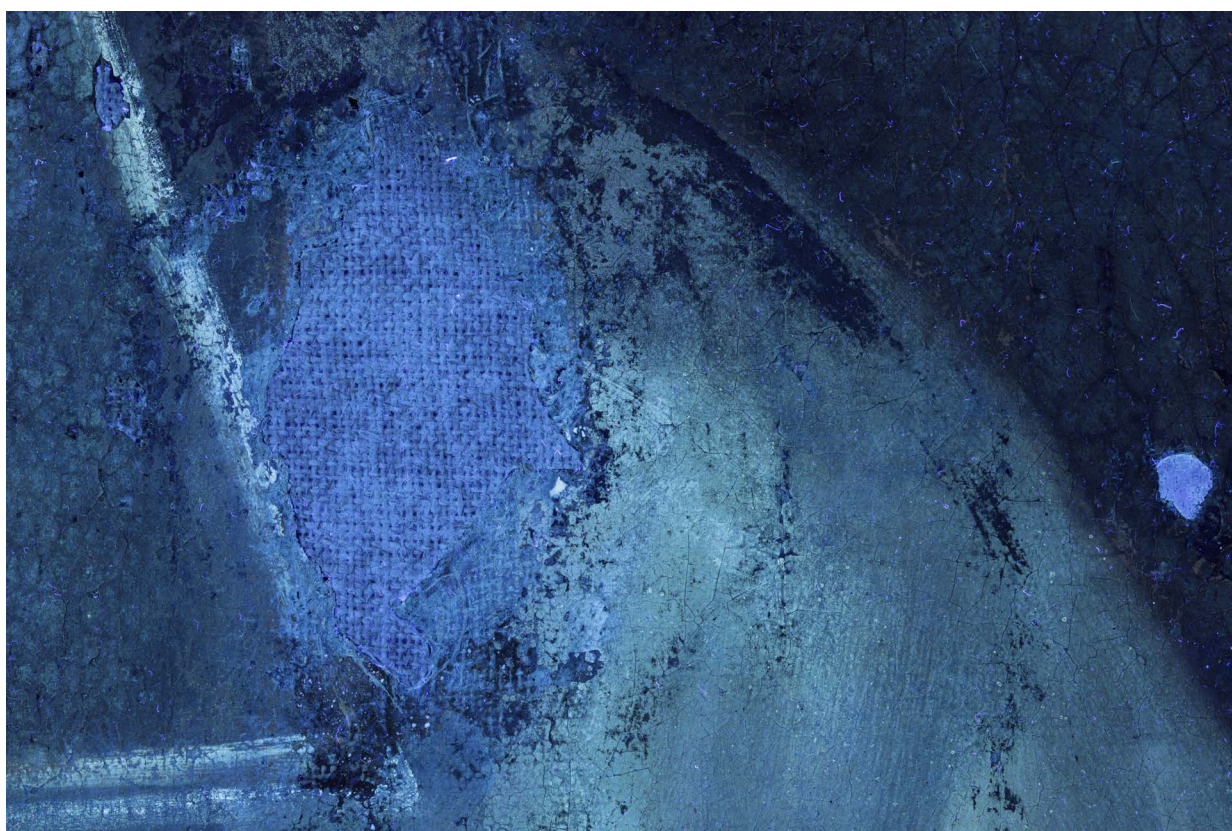
photography in UV luminescence, detail





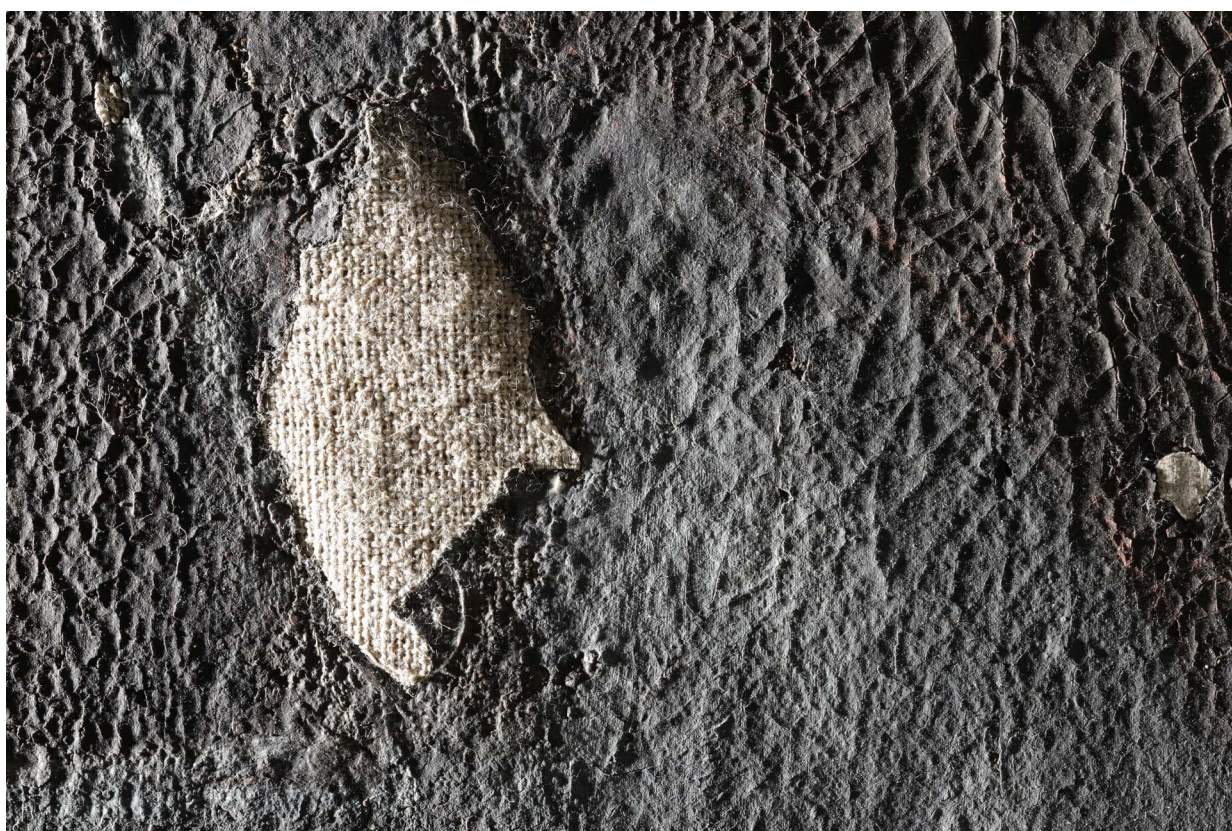
photography in IR false colour, detail





detail of canvas insertion with residues of overpainting  
macrophotographs in day light and UV luminescence





detail of canvas insertion  
macrophotographs in raking light





detail of the overpainting carrying a part of inscription  
macrophotographs in day and raking light





detail of the overpainting carrying a part of inscription  
macrophotographs in UV luminescence and IR false colour





detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence

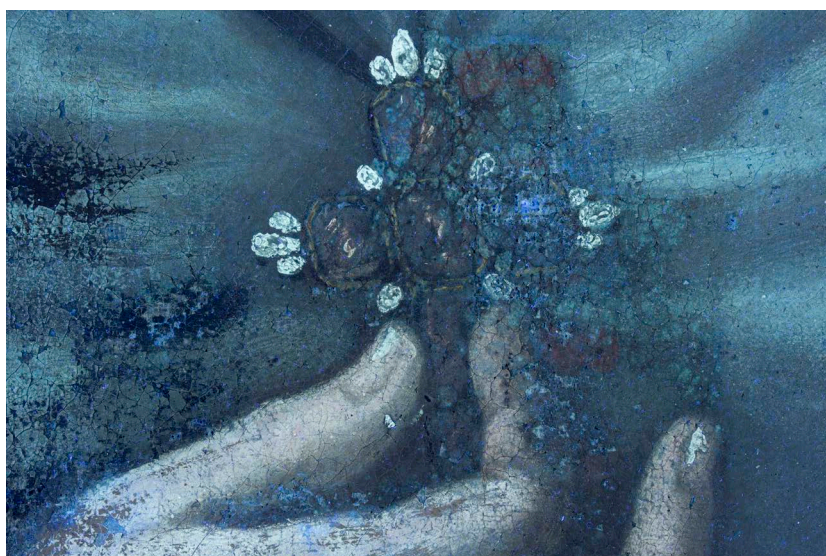
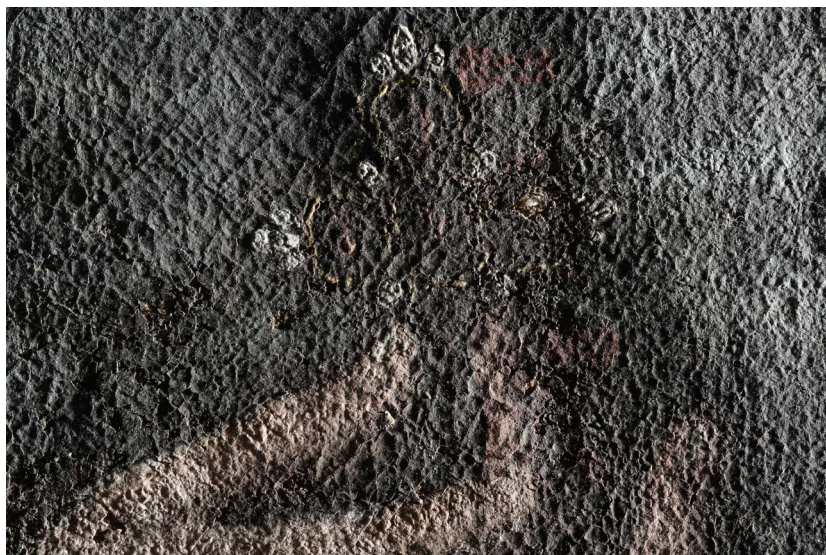
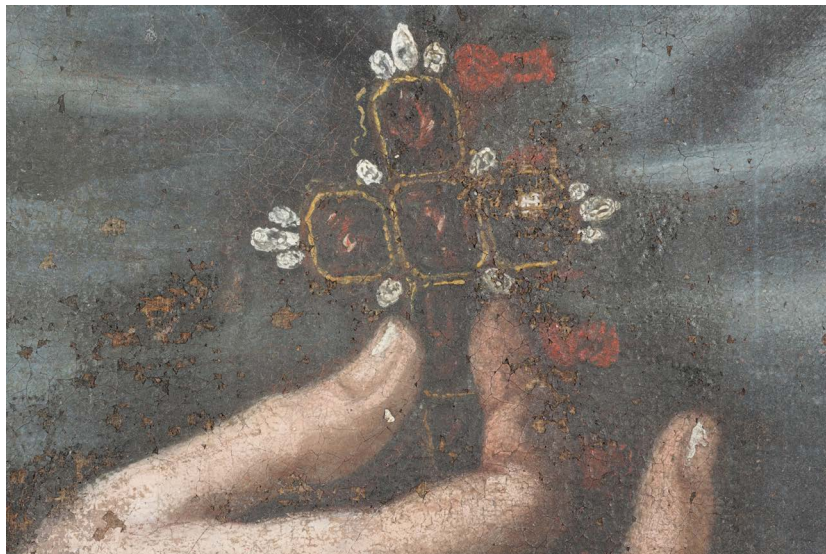


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence

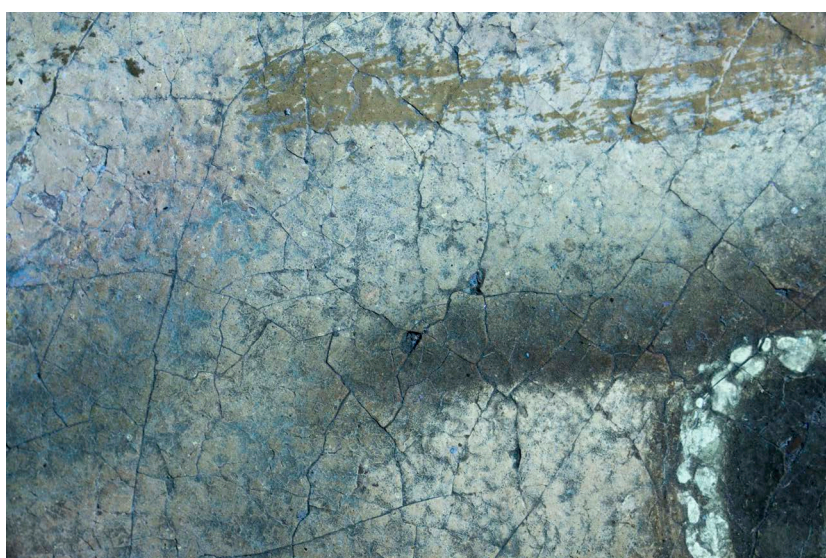
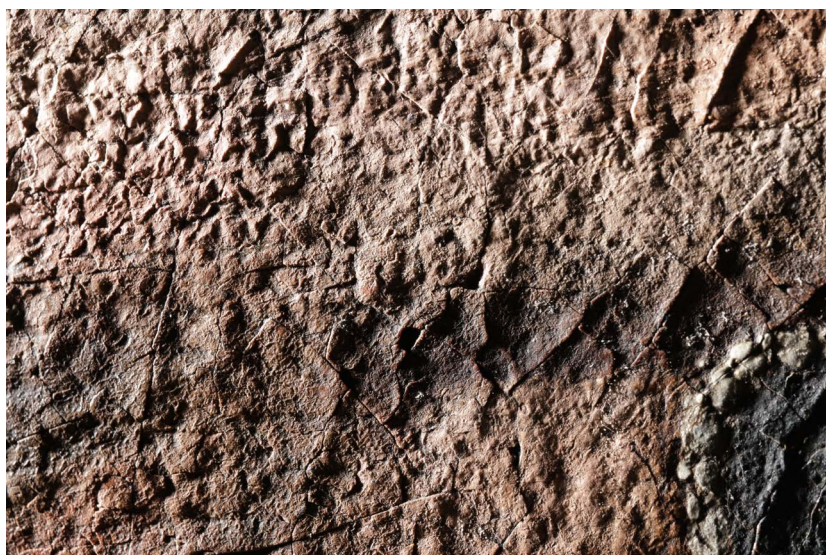




detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence

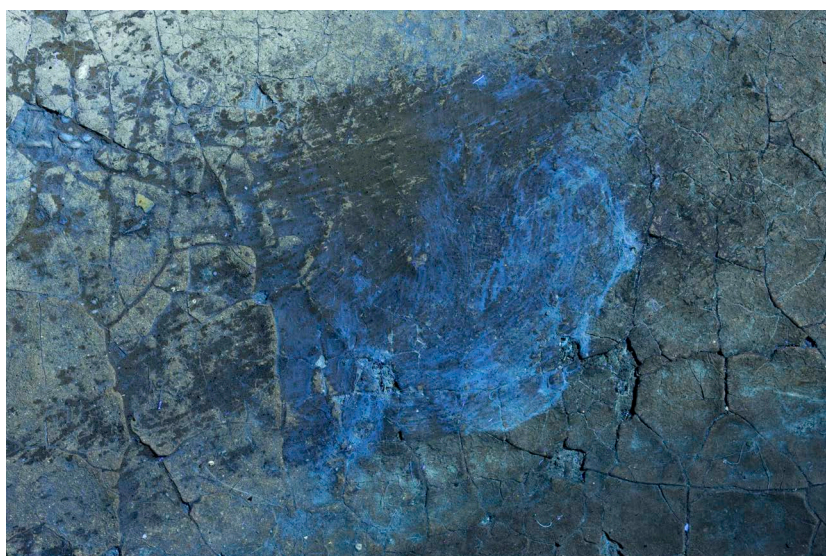
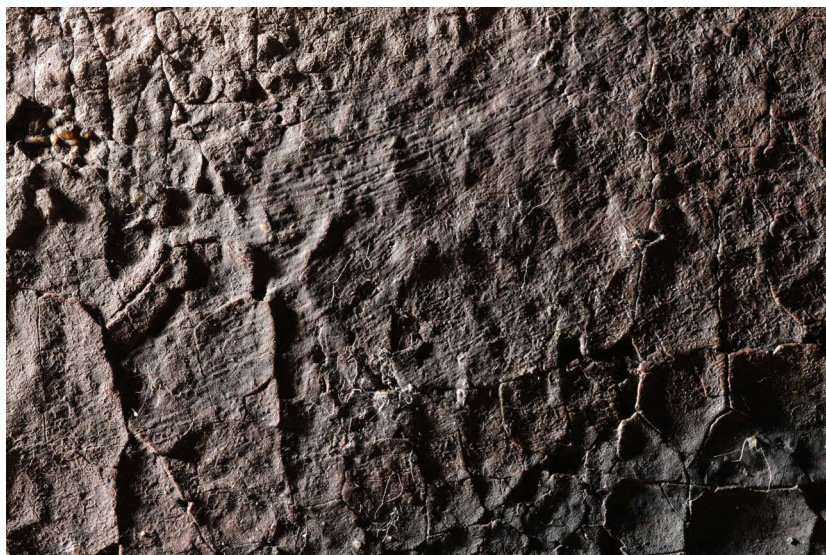




detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence

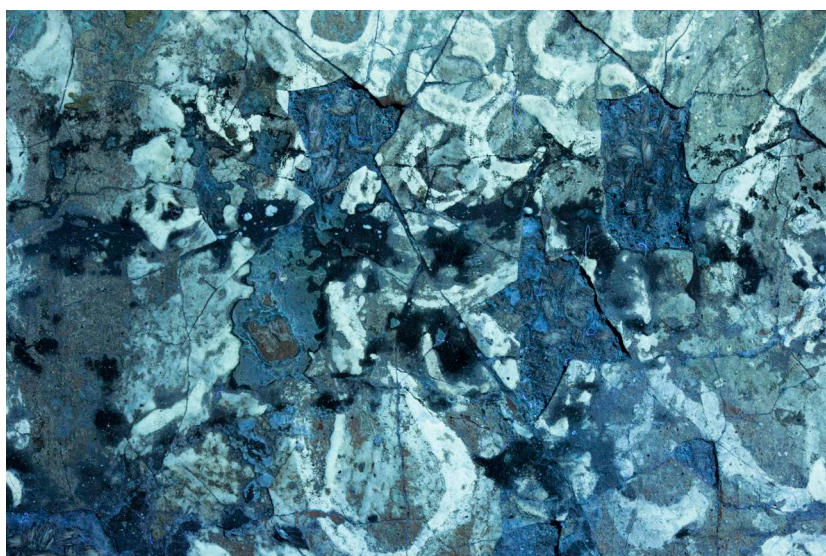
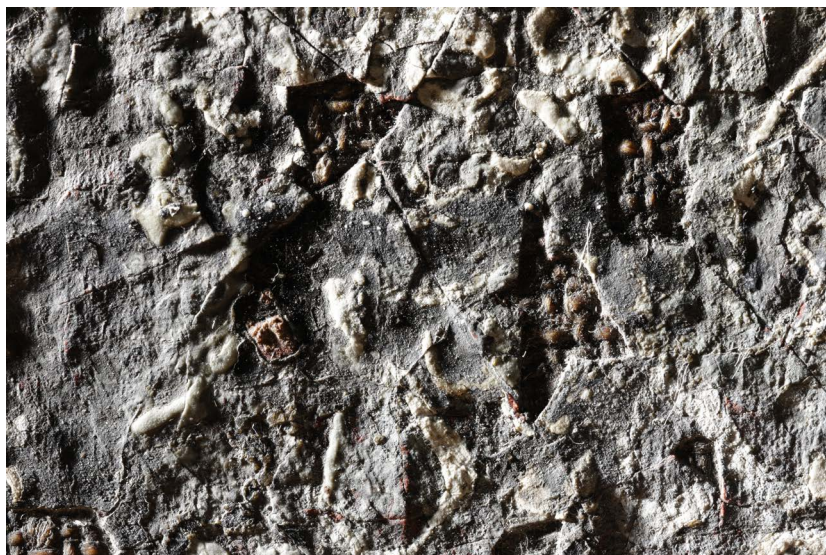


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence

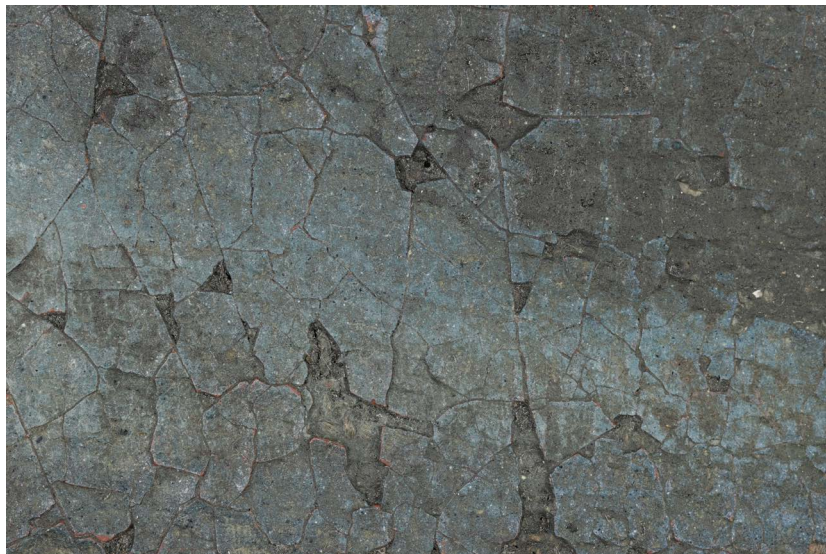




detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence

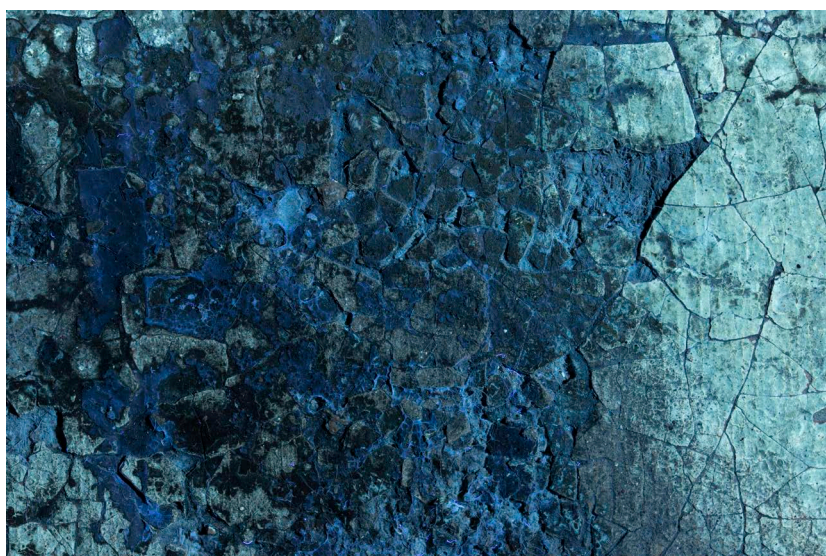


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detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence

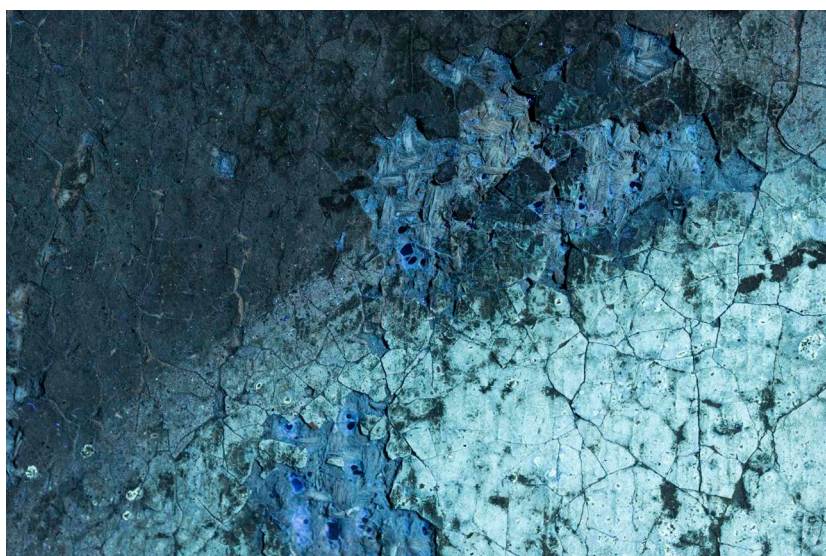
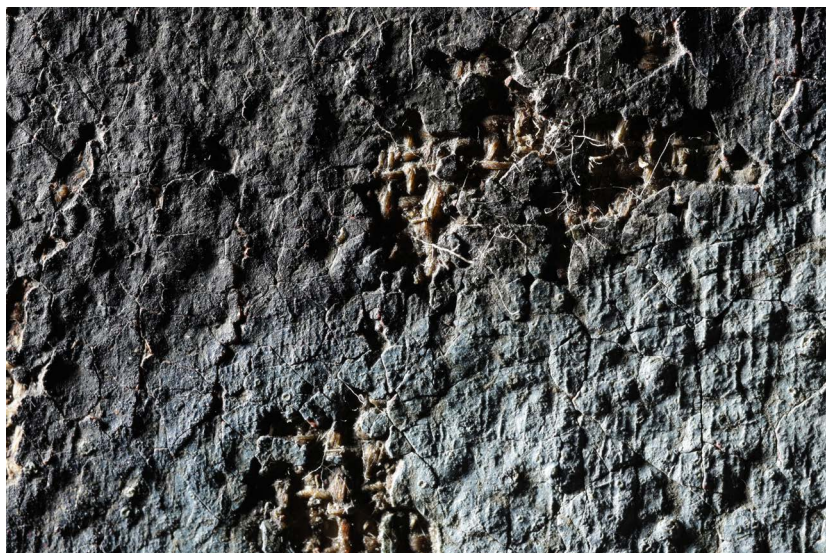
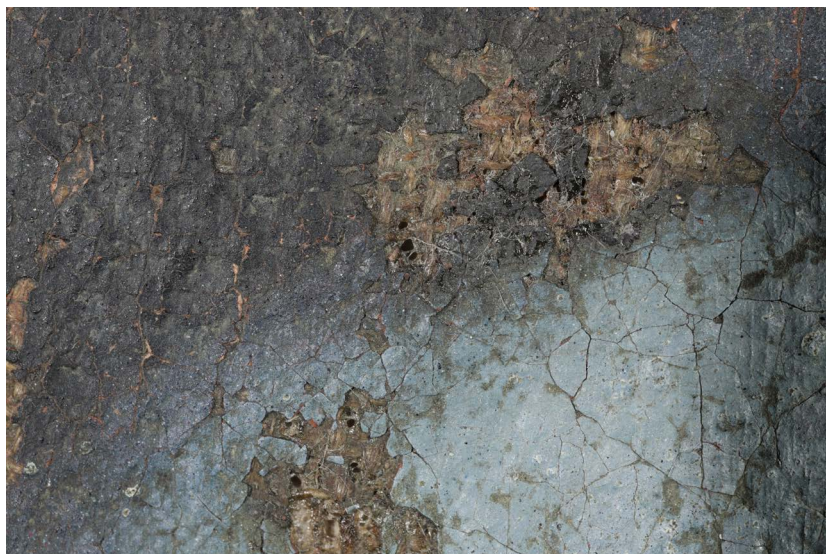




detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence

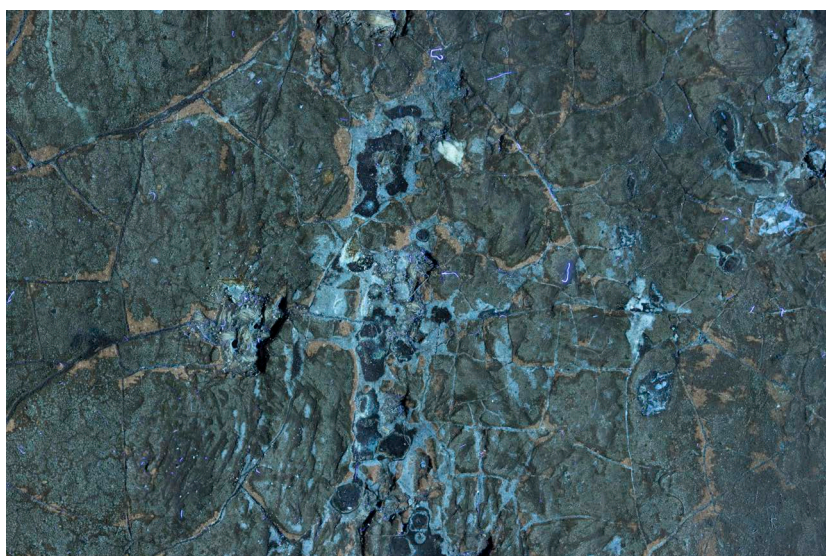
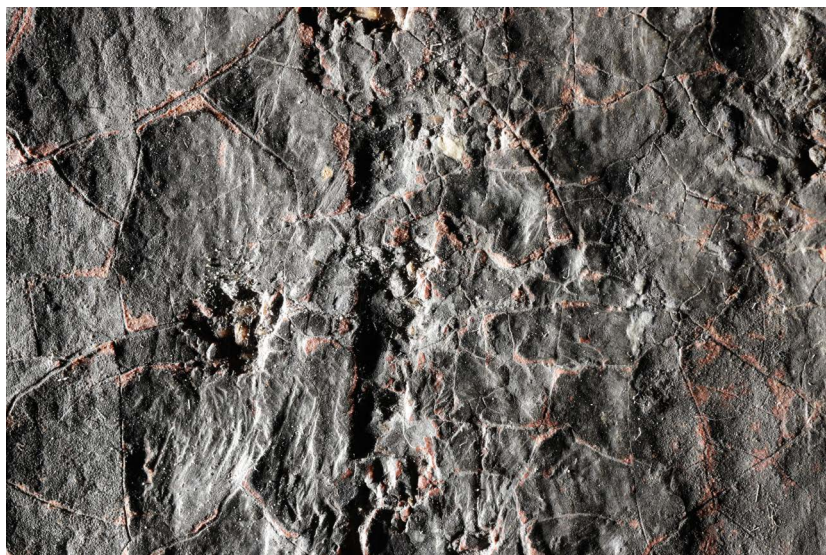




detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence

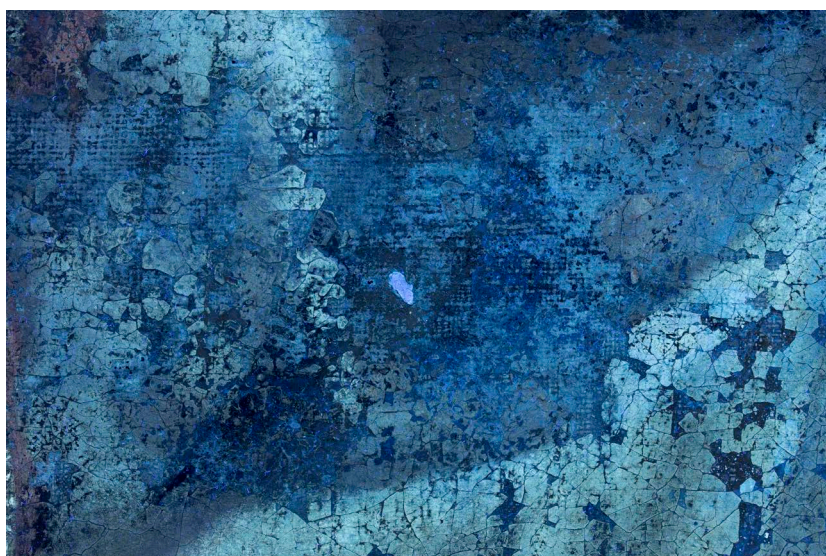




detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



detail of residues of overpainting and defects in painted layer  
macrophotographs in day and raking light and in UV luminescence





removal of unsuitable secondary fillers  
condition before and after removal  
macrophotographs in day light

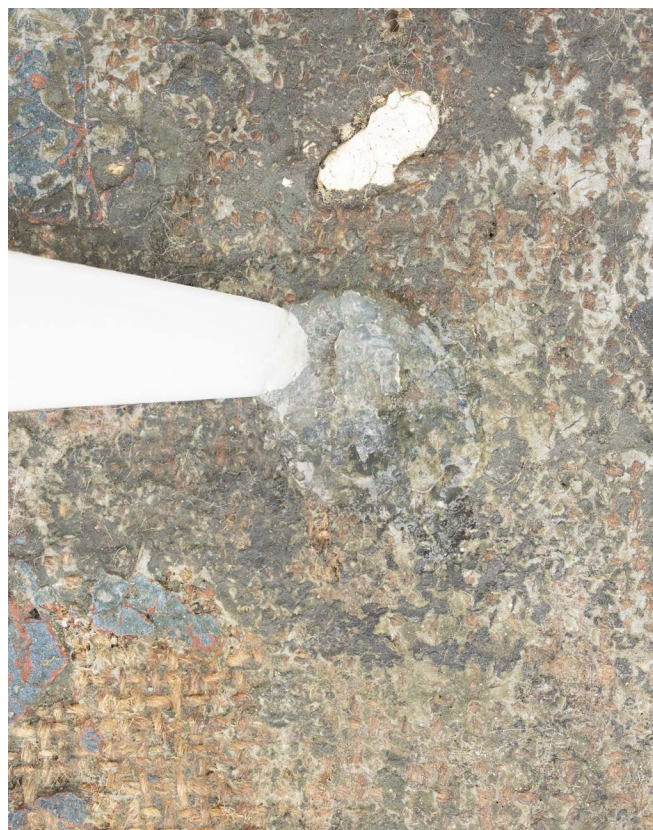




progress of removal the unsuitable secondary fillers

condition before the operation, during the application of humidity through a piece of japanies paper with 4% tylose solution, removal of japanies paper and mechanical removal of swollen filler





progress of removal of unsuitable secondary fillers  
influence of humidity through application of warmed 3% agar solution in distilled water





progress of removal of unsuitable secondary fillers  
influence of humidity and mechanical removal by cotton swab and scalpel





condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
photography in day light



THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
photography in UV luminescence





condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
photography in day light, detail



THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
photography in UV luminescence, detail





condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
photographs in day light and UV luminescence, detail



# THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
photographs in day light and UV luminescence, detail

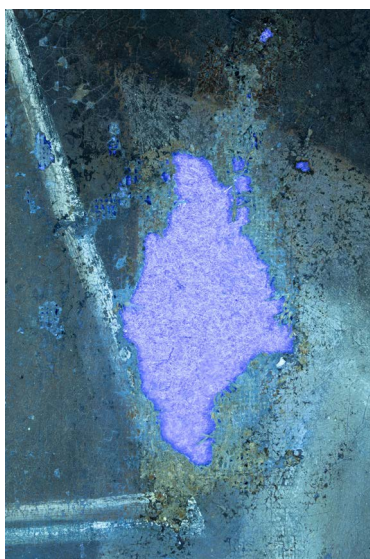




condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
macrophotographs in day and raking light and UV luminescence, detail



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
macrophotographs in day and raking light and UV luminescence, detail





condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
macrophotography in day, detail





condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
macrophotography in raking light, detail





condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
photographs in day and raking light, detail



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
photographs in day and raking light, detail





condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
photographs in day light, details

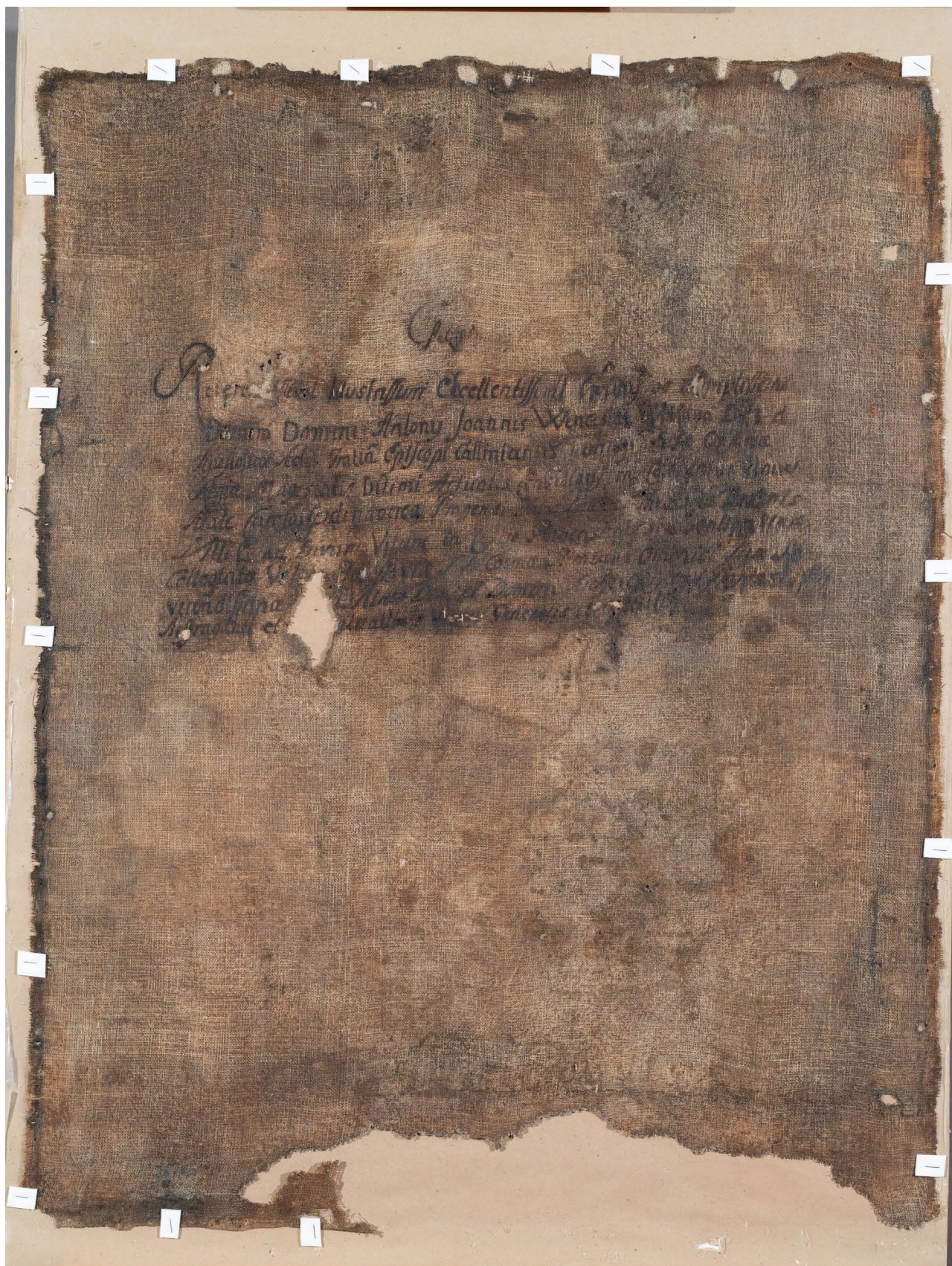


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after removal of residues of overpaintings, varnish layers, fillers and unsuitable canvas insertions  
photographs in day light, details





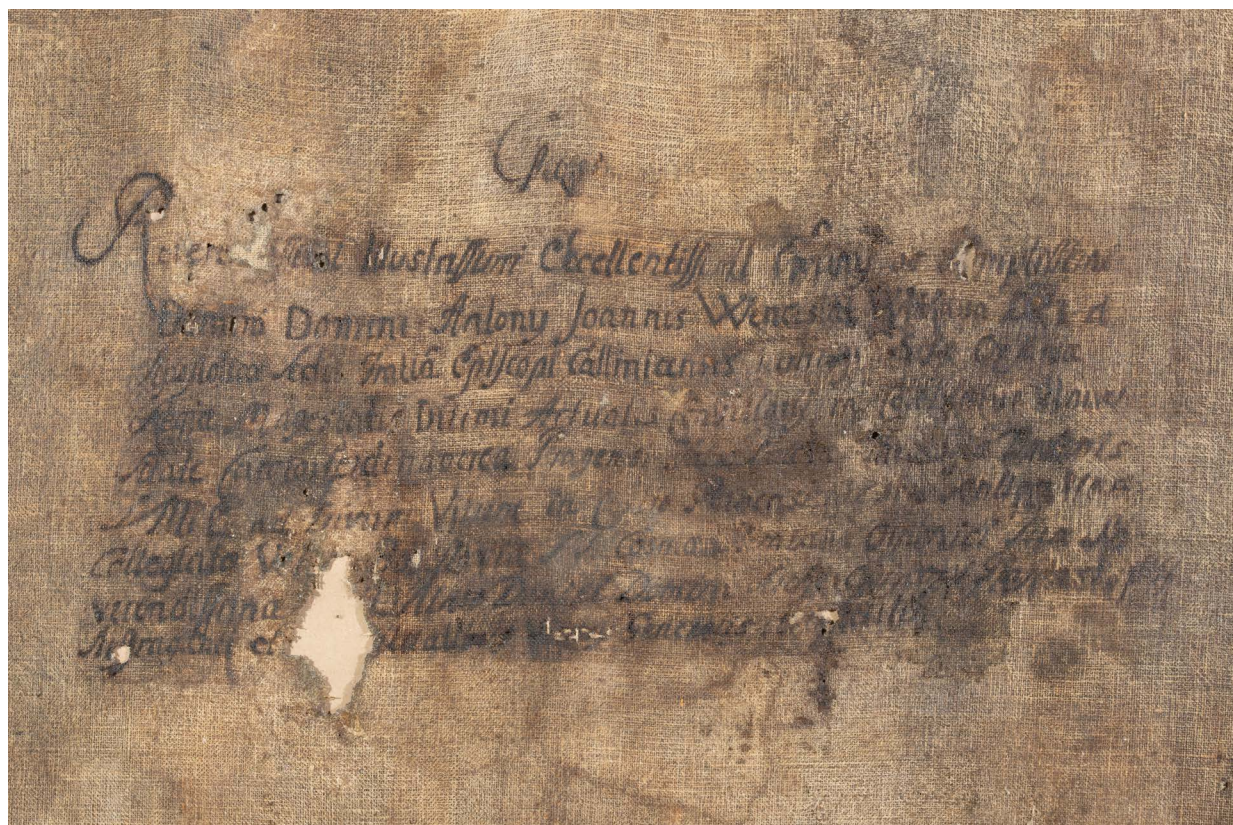
condition after removal of the unsuitable canvas insertions  
back side of the painting  
photography in day light





condition after removal of the unsuitable canvas insertions  
back side of the painting  
photography in raking light





condition after removal of the unsuitable canvas insertions  
back side of the painting  
macrophotographs in day light, details



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after removal of the unsuitable canvas insertions  
back side of the painting  
macrophotographs in day light, detail

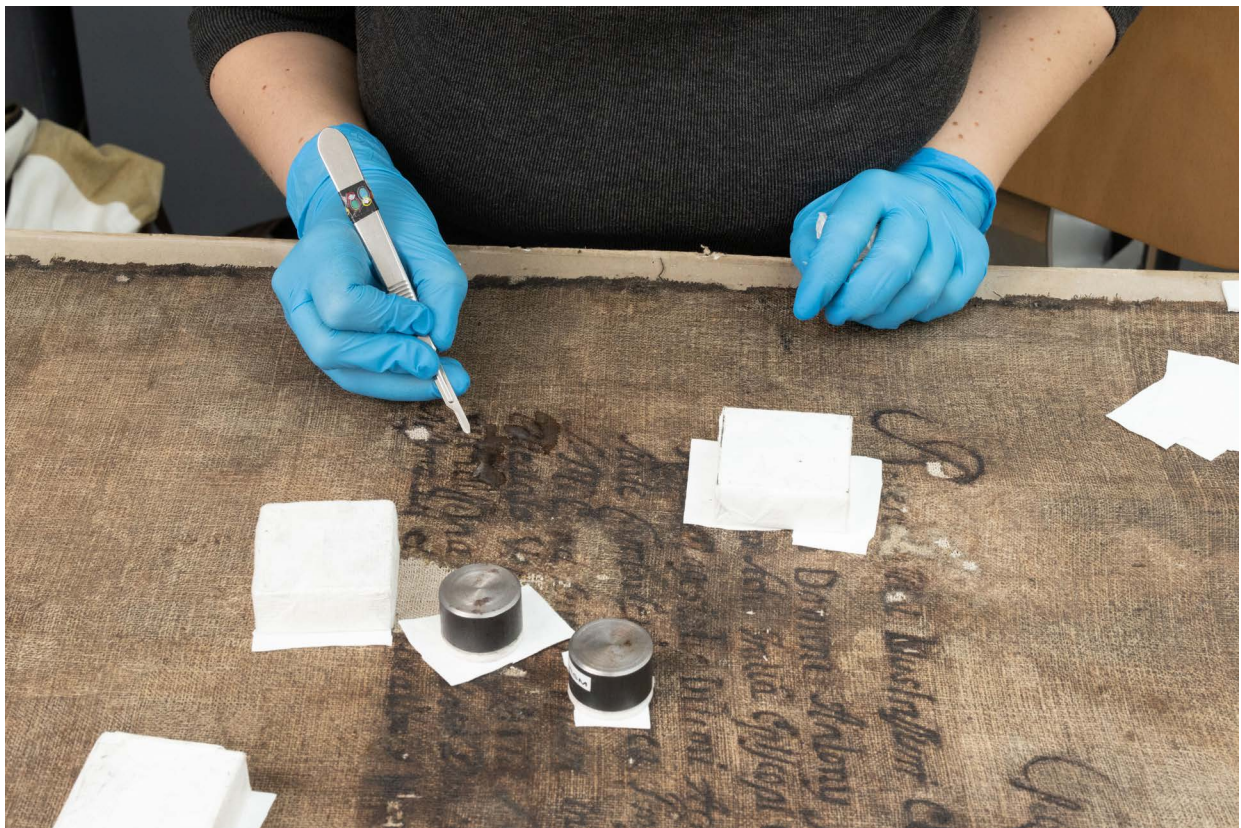




condition after removal of the unsuitable canvas insertions  
back side of the painting  
macrophotographs in day light, details

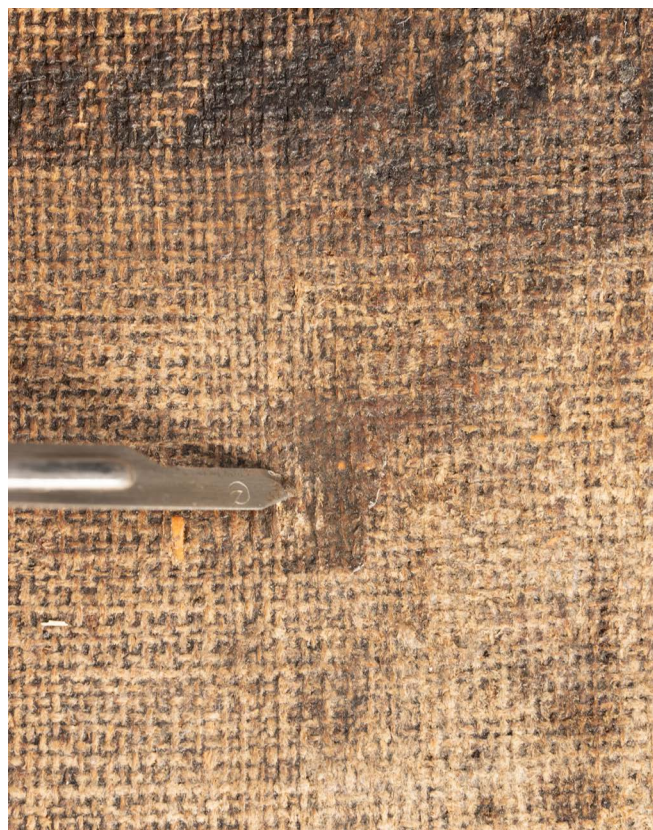


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



progress of removal of dirt residues from the back side of the canvas for better readability of the inscription  
application of humidity by 2% solution of agar and mechanical removal as the swollen dirt residues





progress of removal of dirt residues from the back side of the canvas for better readability of the inscription  
application of humidity by 2% solution of agar and mechanical removal as the swollen dirt residues

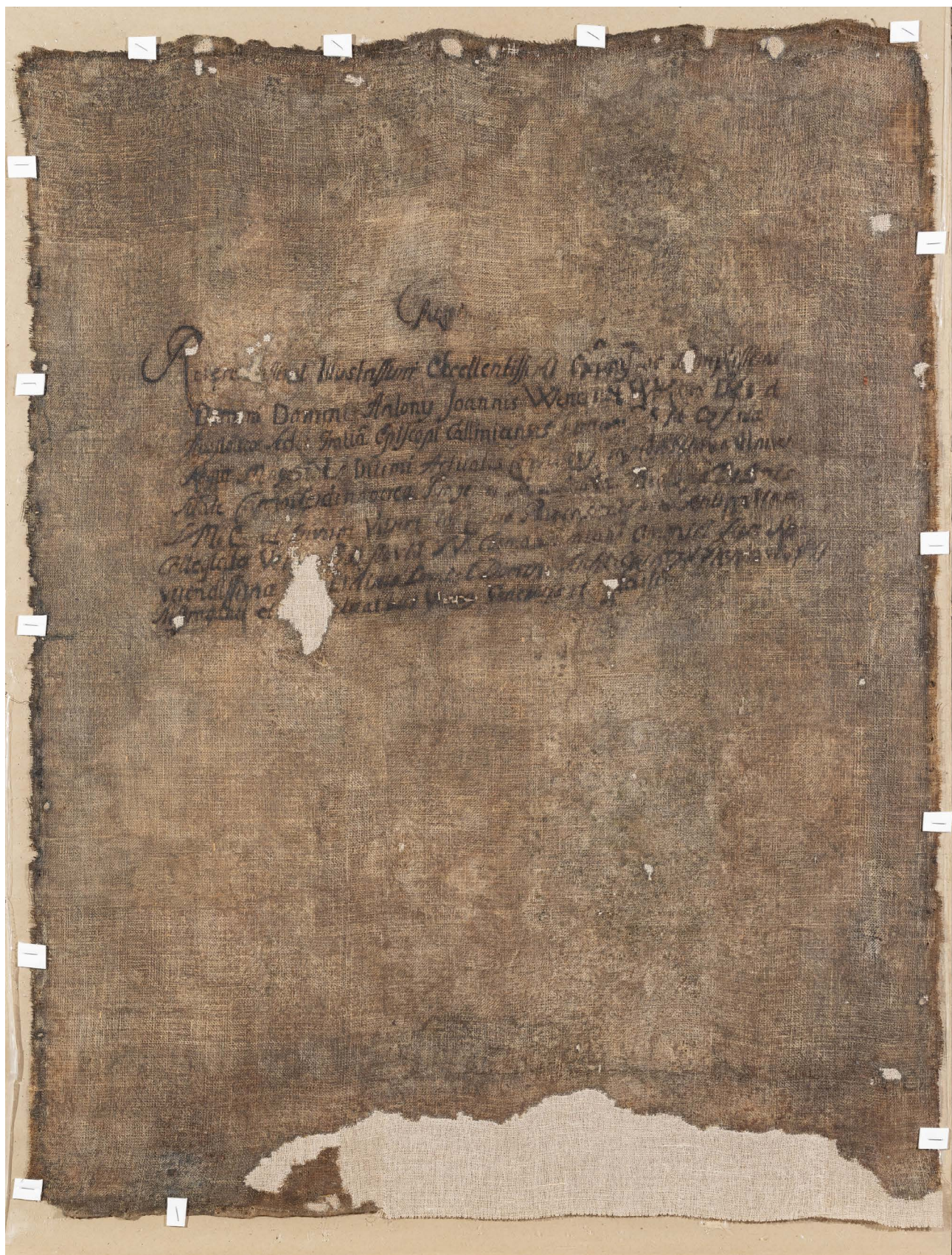


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



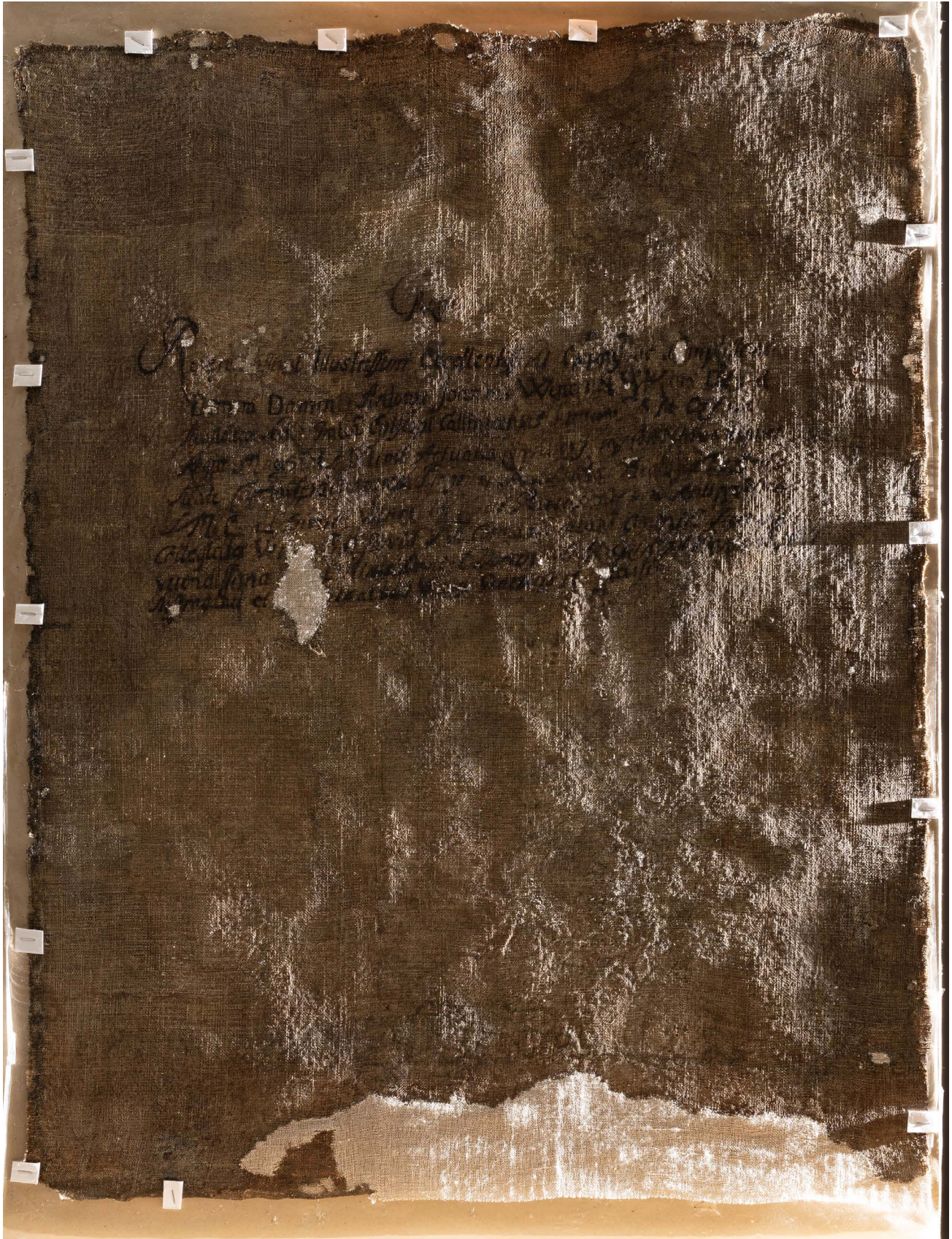
progress of removal of dirt residues from the back side of the canvas for better readability of the inscription  
application of humidity by 2% solution of agar and mechanical removal as the swollen dirt residues





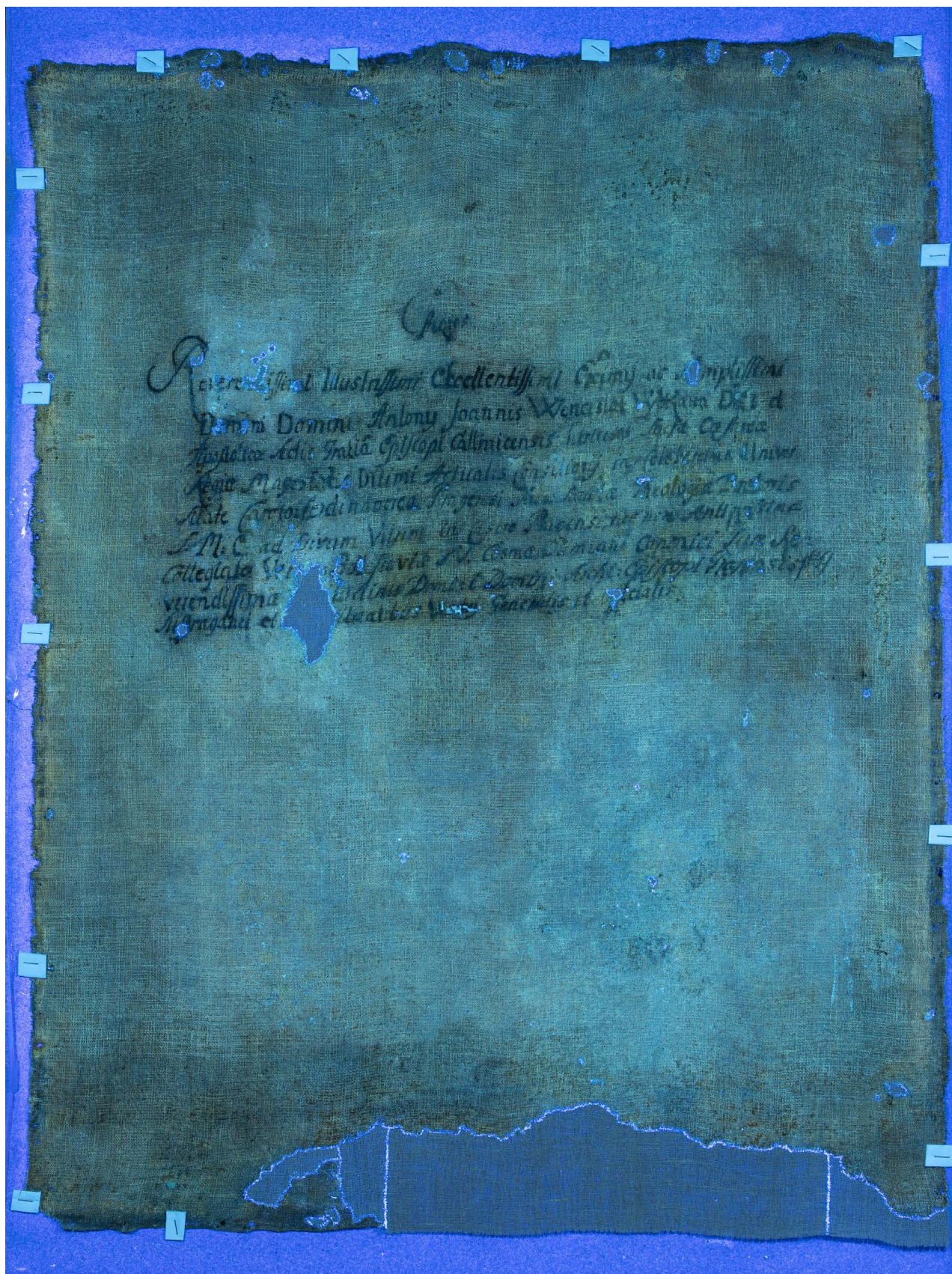
condition after removal of dirt residues from the back side of the canvas, tear mending and insertion of canvas intarzies  
photography in day light





condition after removal of dirt residues from the back side of the canvas, tear mending and insertion of canvas intarzies  
photography in raking light





condition after removal of dirt residues from the back side of the canvas, tear mending and insertion of canvas intarzie  
photography in UV luminescence

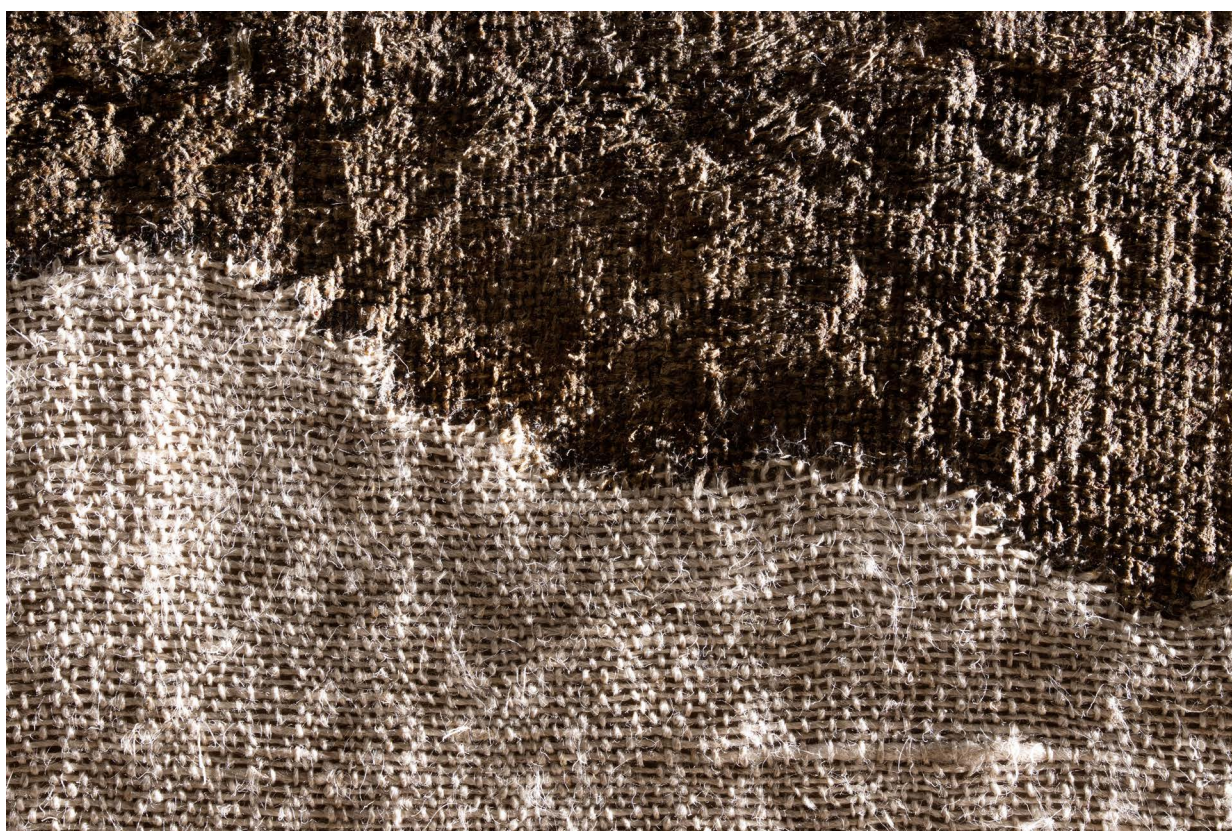


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after removal of dirt residues from the back side of the canvas, tear mending and insertion of canvas intarzies  
photographs in day and raking light, detail





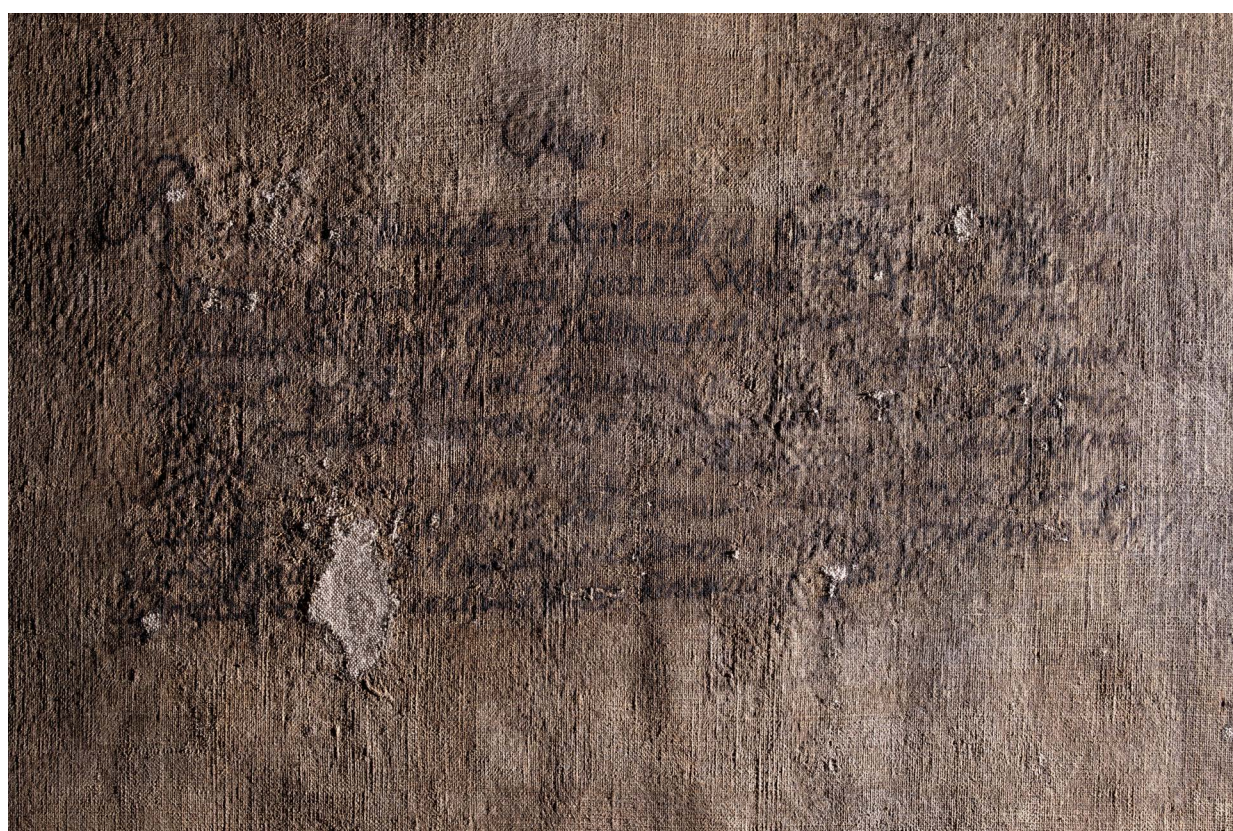
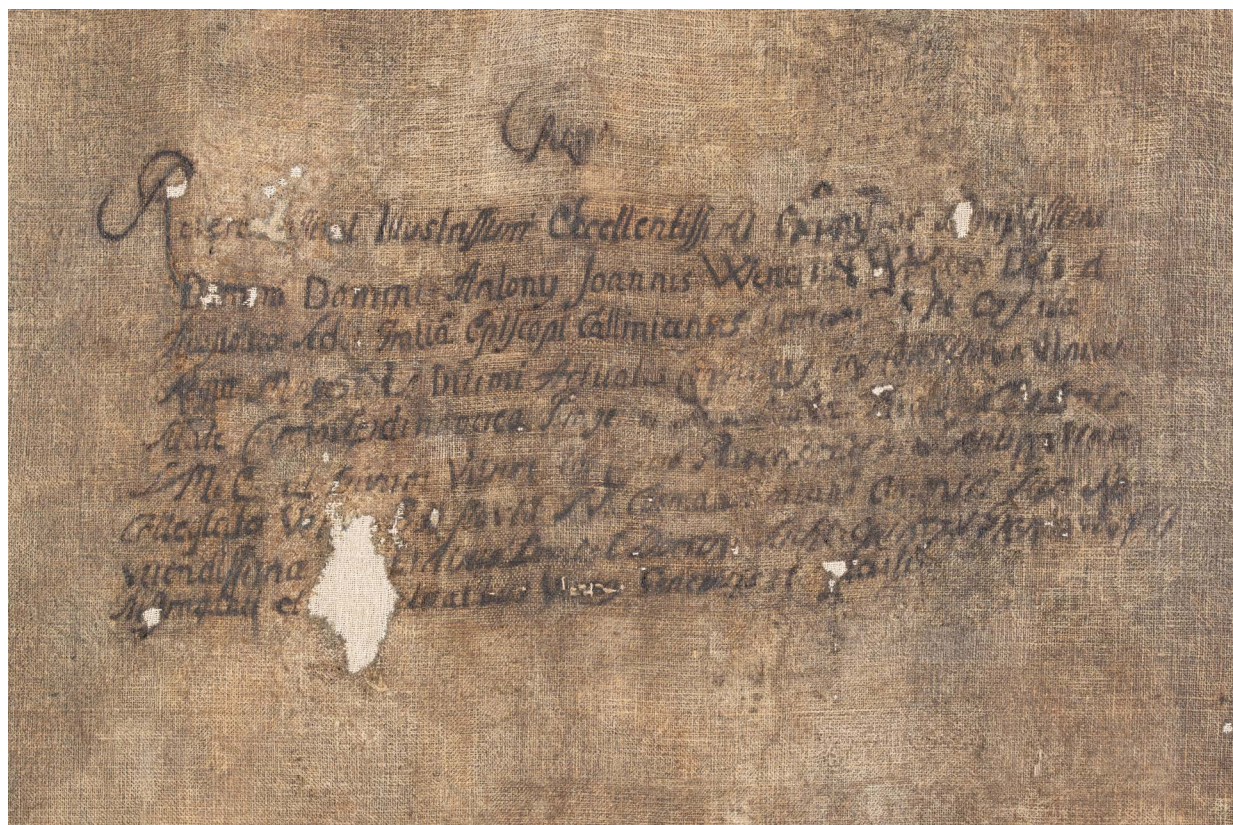
condition after tear mending and insertion of canvas intarzies  
macrophotographs in day and raking light, detail





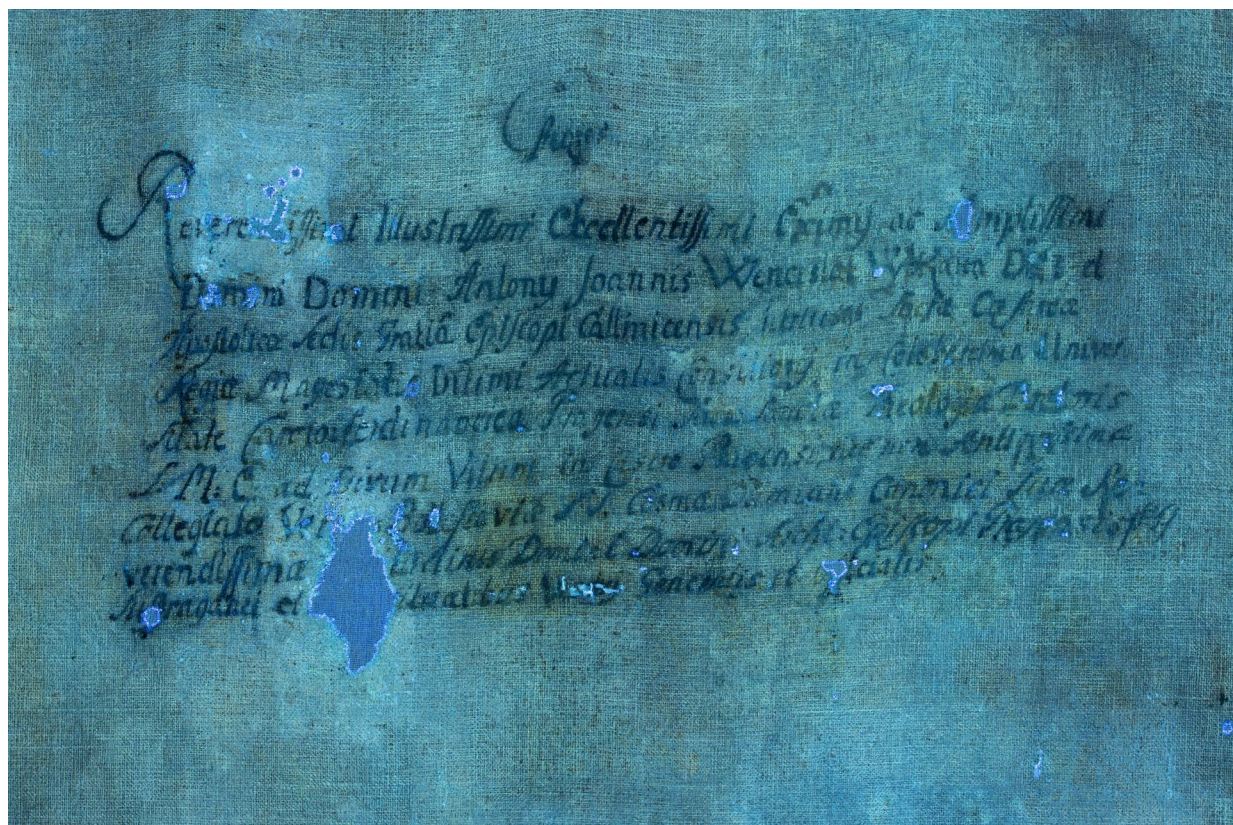
condition after tear mending and insertion of canvas intarzies  
macrophotographs in day light, details





condition after removal of dirt residues from the back side of the canvas, tear mending and insertion of canvas intarzies  
photographs in day and raking light, detail





condition after removal of dirt residues from the back side of the canvas, tear mending and insertion of canvas intarzie  
photography in UV luminescence and macrophotography in day light, details





condition after removal of dirt residues from the back side of the canvas, tear mending and insertion of canvas intarzie  
macrophotography in day light, detail





condition after removal of dirt residues from the back side of the canvas, tear mending and insertion of canvas intarzies  
macrophotography in raking light, detail





condition after removal of dirt residues from the back side of the canvas, tear mending and insertion of canvas intarzies  
macrophotographs in day and raking light, details



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after removal of dirt residues from the back side of the canvas, tear mending and insertion of canvas intarzies  
macrophotographs in raking light, details





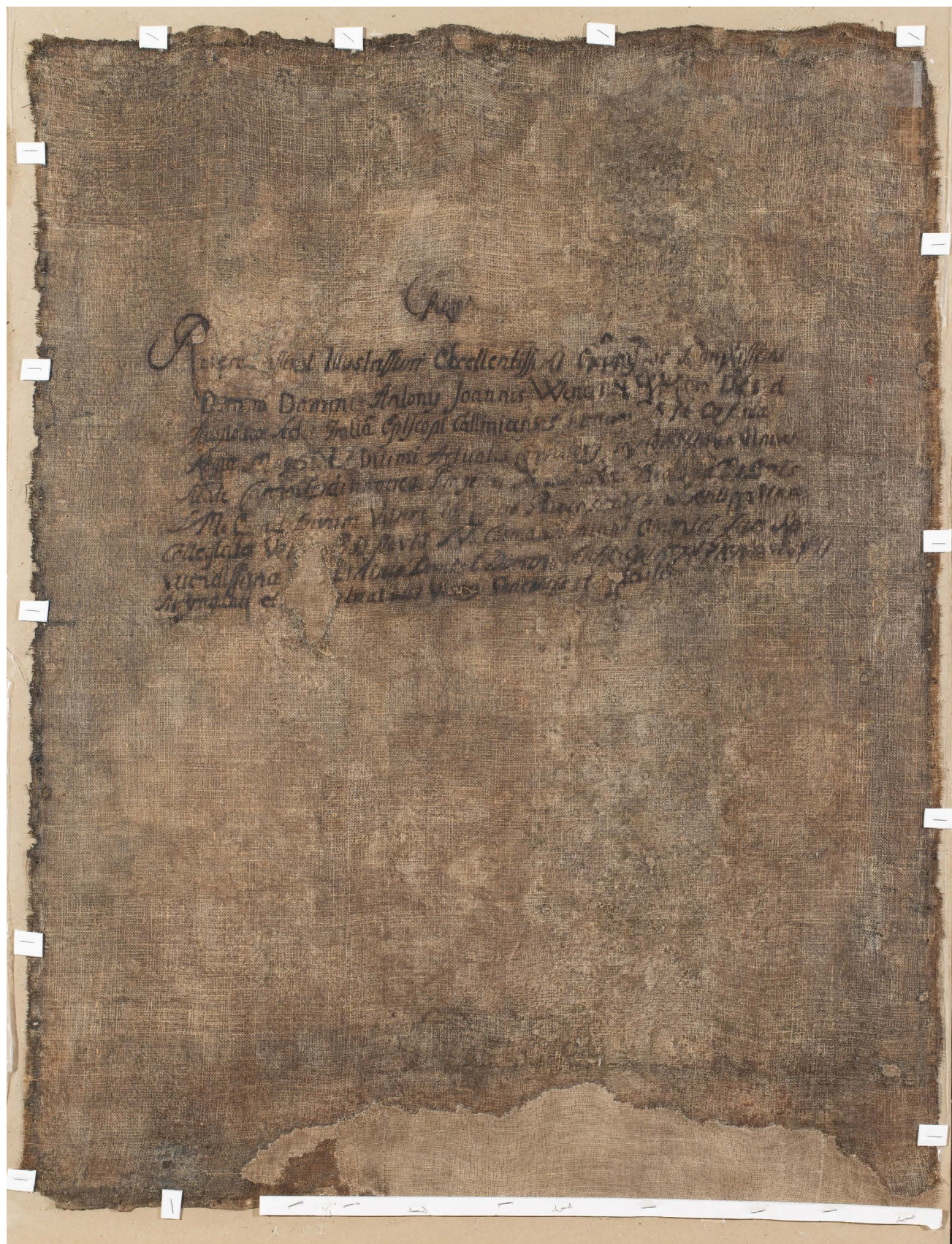
condition after removal of dirt residues from the back side of the canvas, tear mending and insertion of canvas intarzies  
macrophotographs in raking light, details





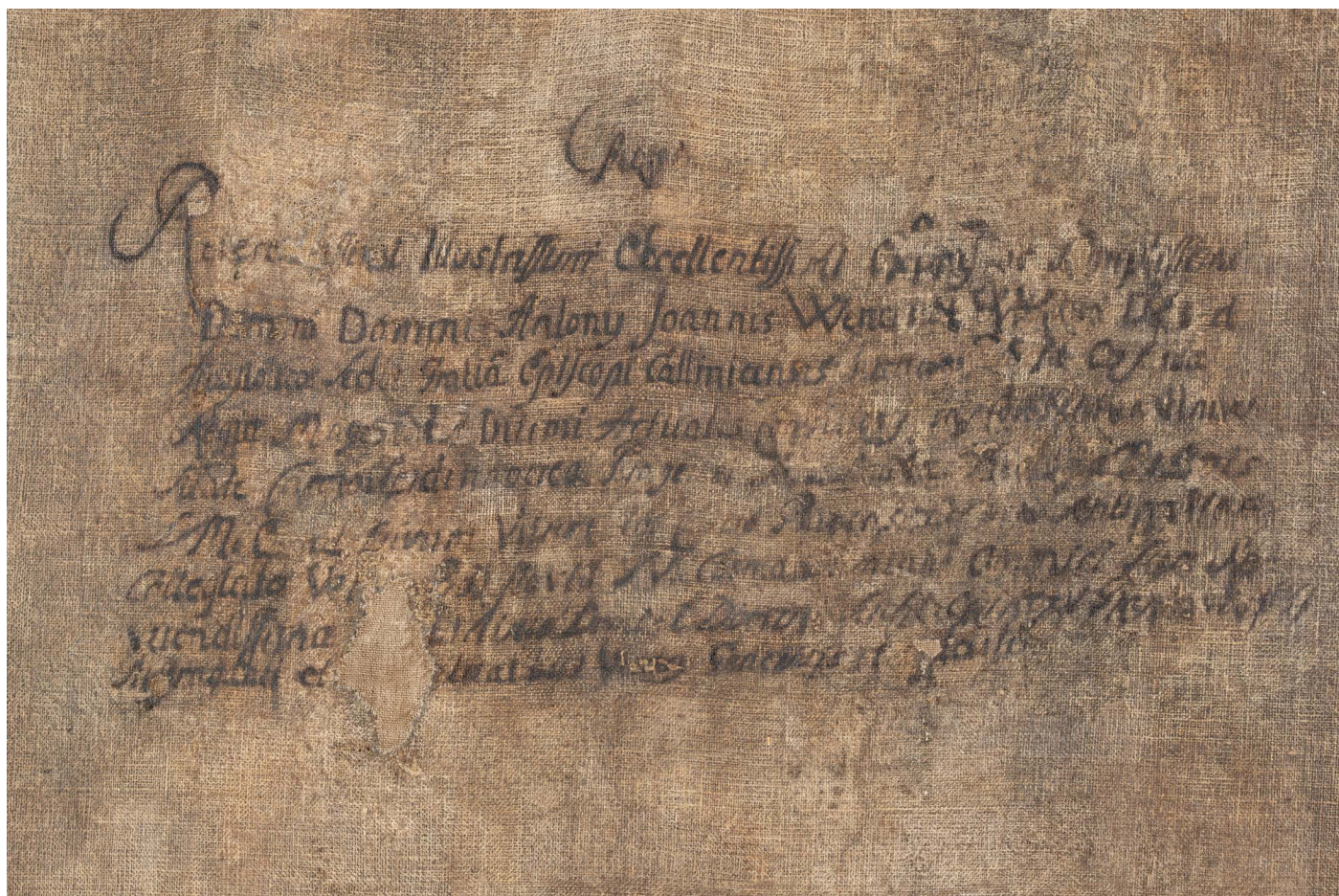
condition after removal of dirt residues from the back side of the canvas, tear mending and insertion of canvas intarzies  
macrophotographs in raking light, details





condition after tinting of the canvas intarzie  
photography in day light





condition after tinting of the canvas intarzie  
photography in day light, detail

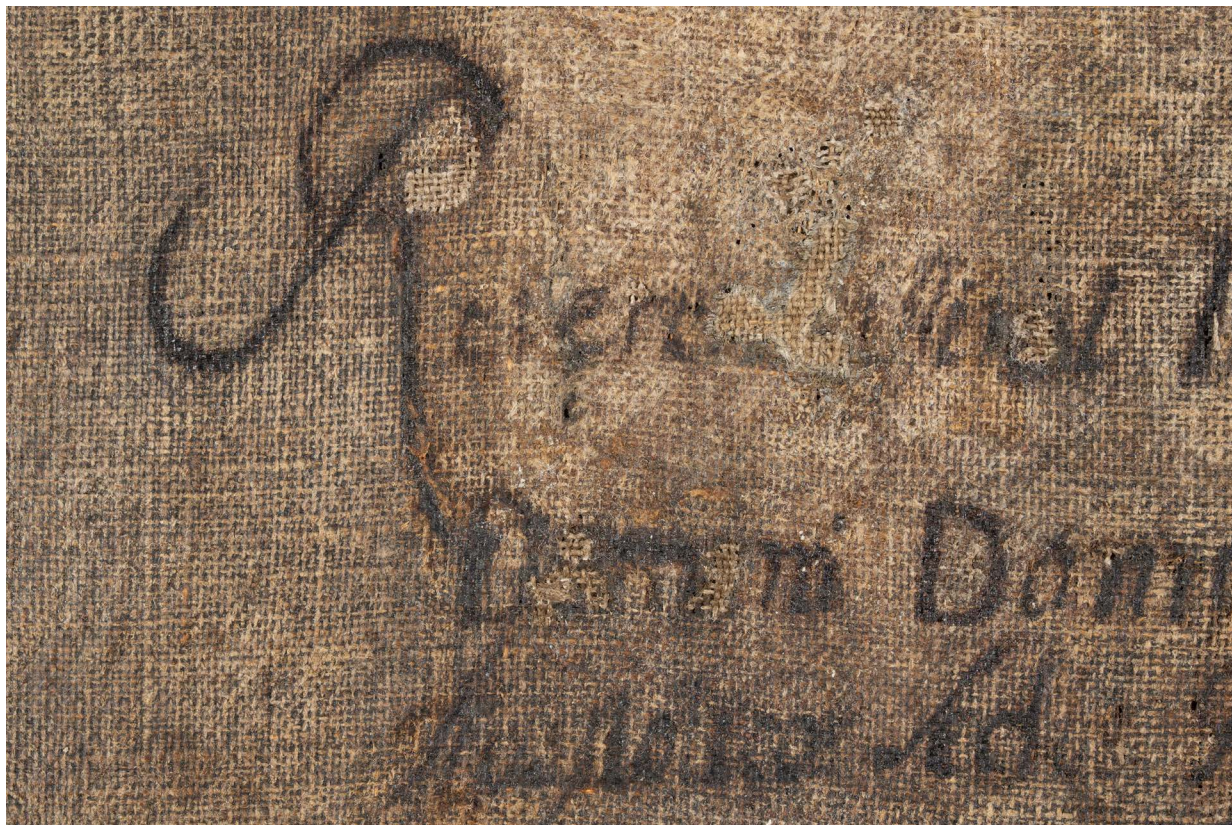




condition after tinting of the canvas intarzies  
macrophotography in day light, detail

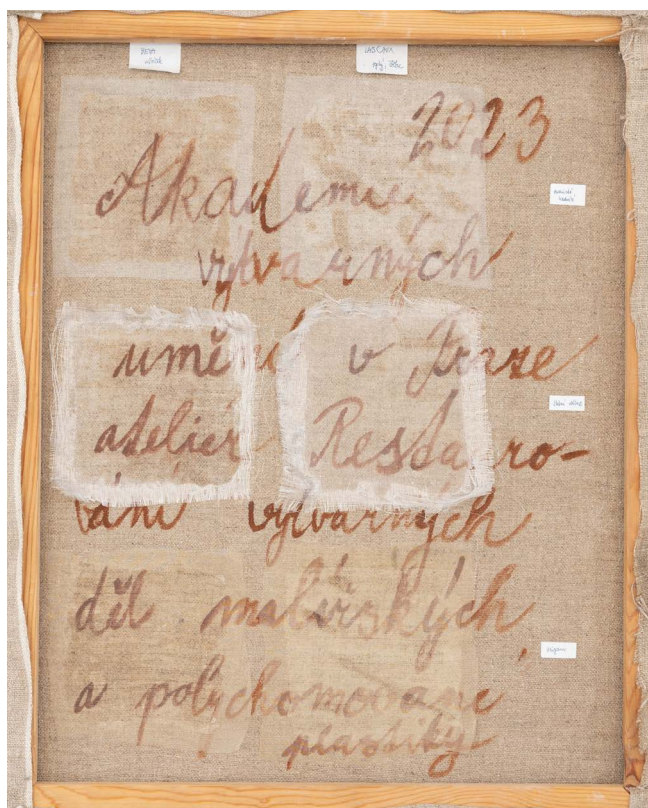
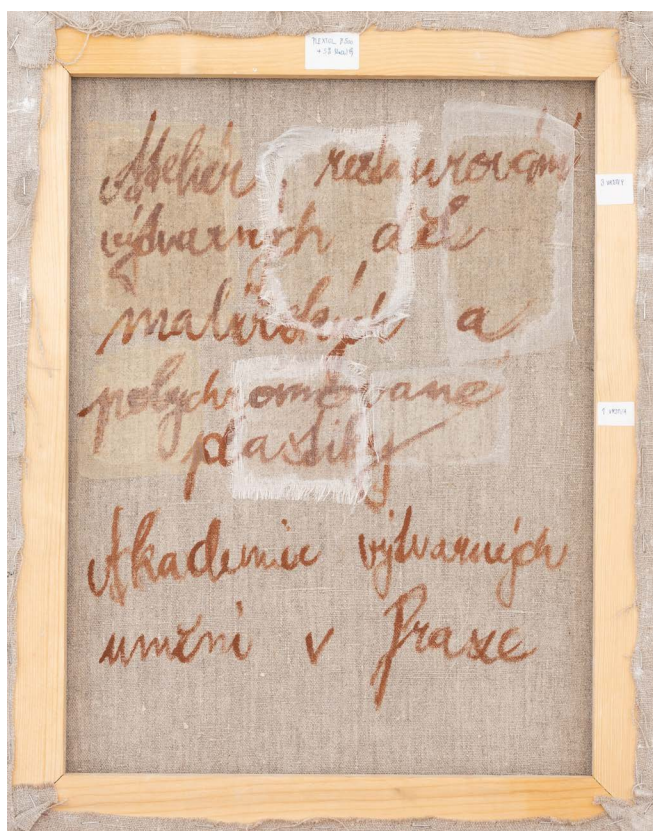


# THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



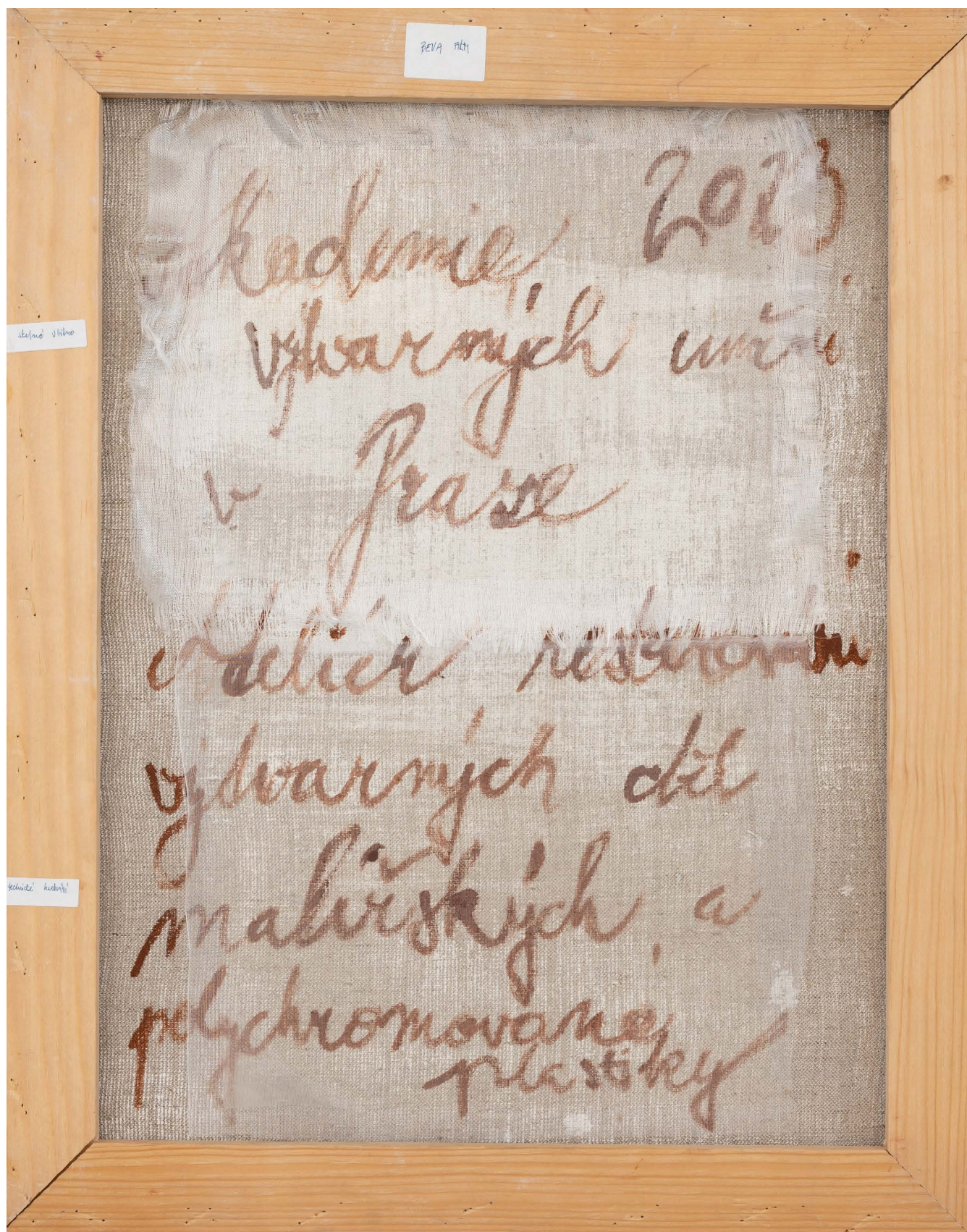
condition after tinting of the canvas intarzie  
macrophotographs in day light, details





tests of transparent canvas lining  
photographs in day light





tests of transparent canvas lining  
photographs in day light

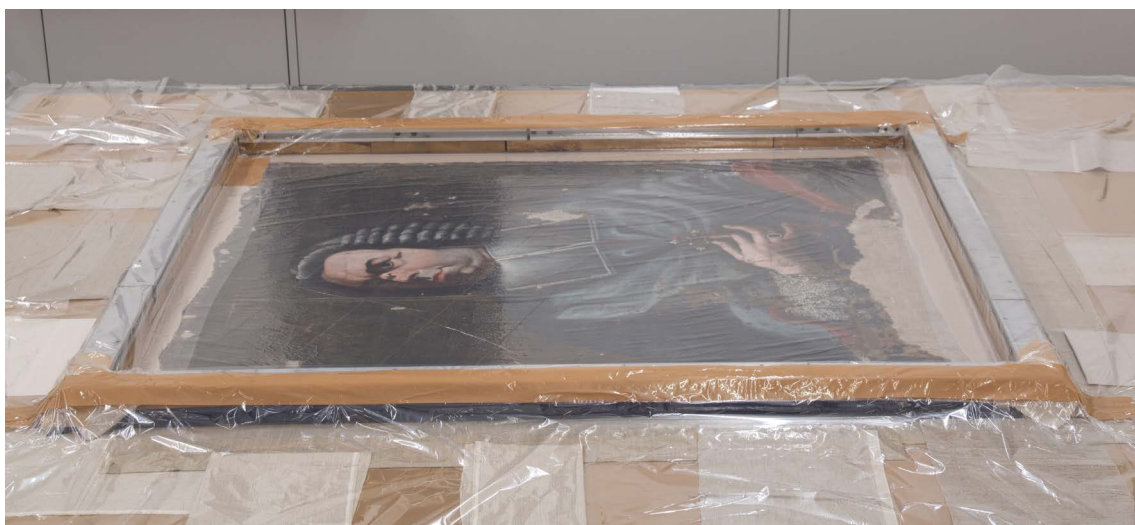
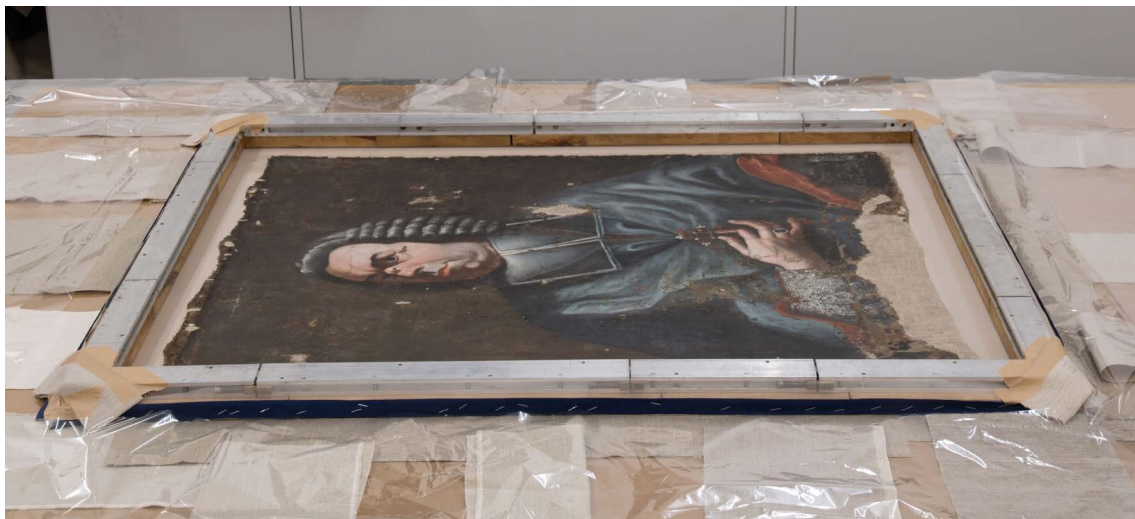




transaparent lining on technical silk  
application and activation of BEVA folie on the vacuum table



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



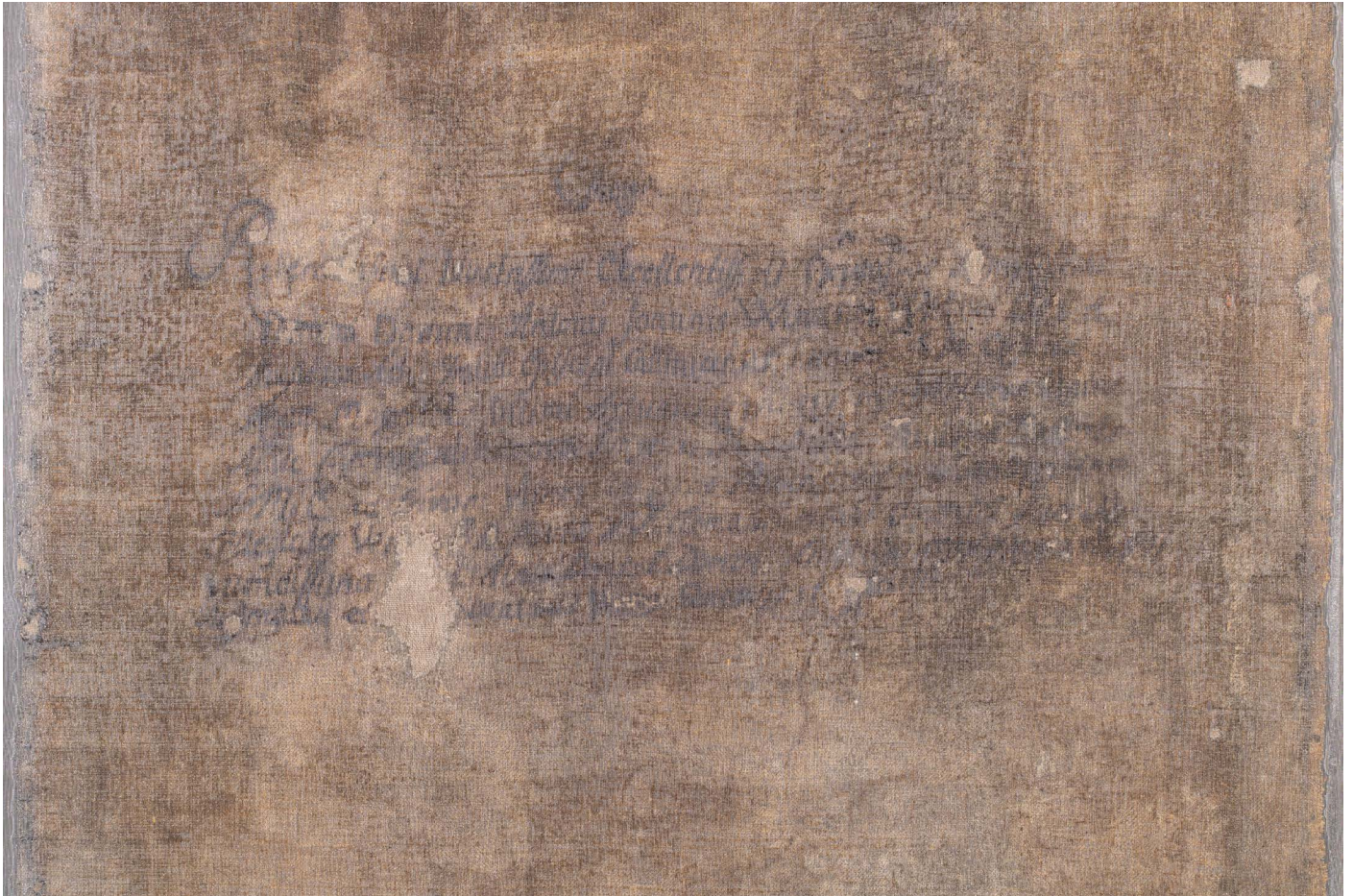
transaparent lining on technical silk  
application and activation of BEVA folie on the original canvas on the vacuum table



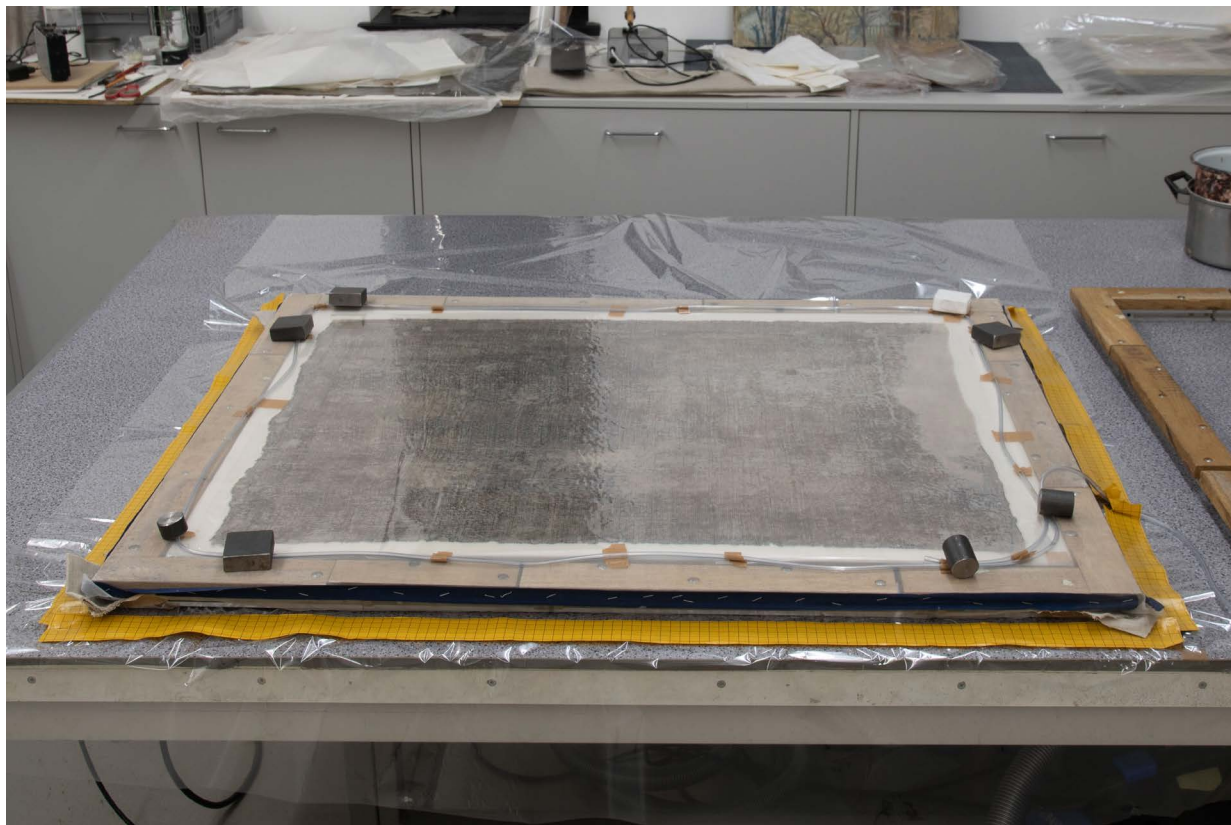


condition after transparent lining  
photography in day light









retrieved activation of the adhesive for transparent lining in vacuum envelop system  
progress of preparation of vacuum envelop system



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



retrieved activation of the adhesive for transparent lining in vacuum envelop system  
progress of preparation of vacuum envelop system





retrieved activation of the adhesive for transparent lining in vacuum envelop system  
progress of activation of the adhesive by „pool“ with warm water (70°C)



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



retrieved activation of the adhesive for transparent lining in vacuum envelop system  
progress of activation of the adhesive by „pool“ with warm water (70°C)





retrieved activation of the adhesive for transparent lining in vacuum envelop system  
after activation of the adhesive by „pool“ with warm water (70°C) and gradual draining of water



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



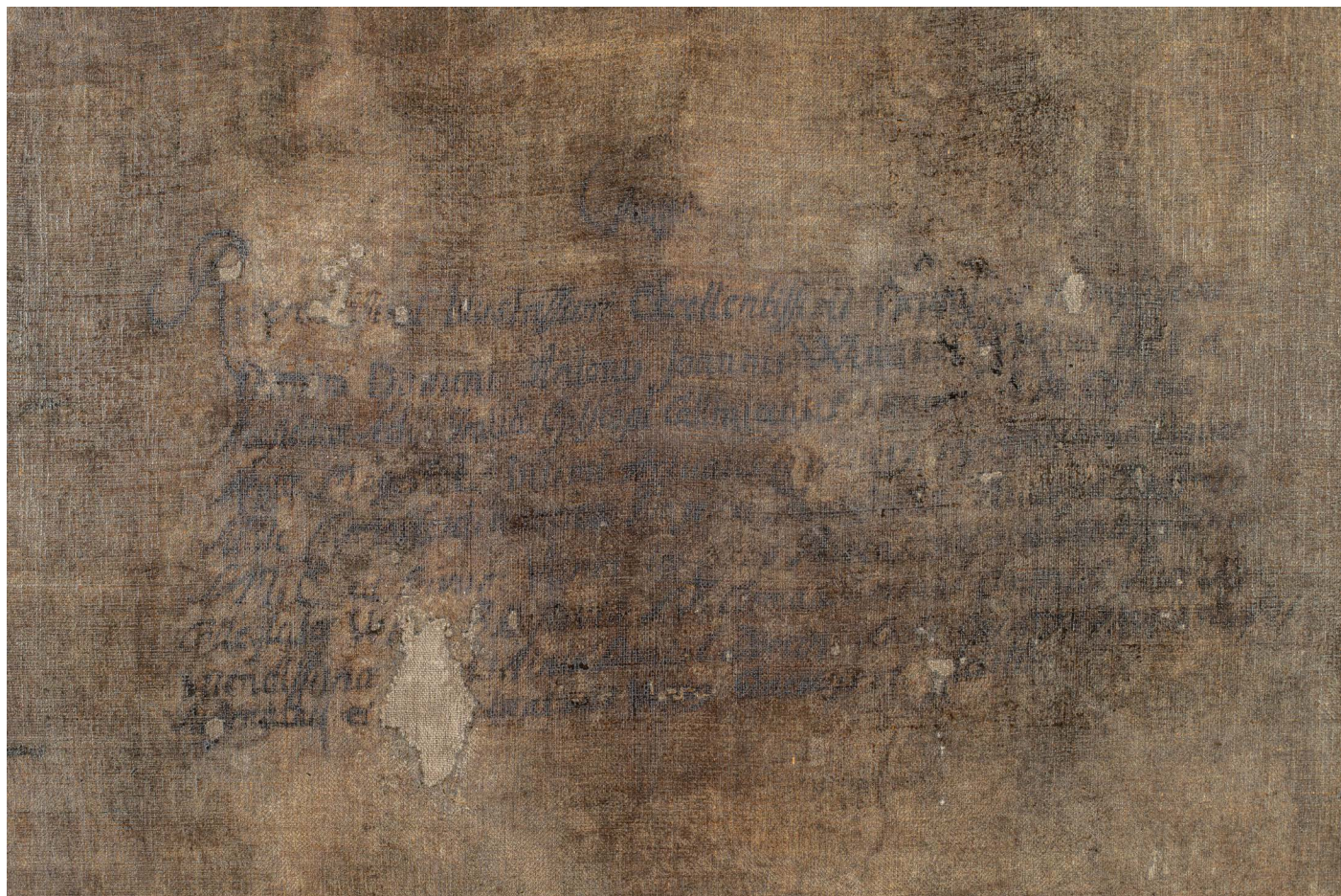
retrieved activation of the adhesive for transparent lining in vacuum envelop system  
process of removal of „pool“ and envelop system





condition after retrieved transparent lining  
photography in day light





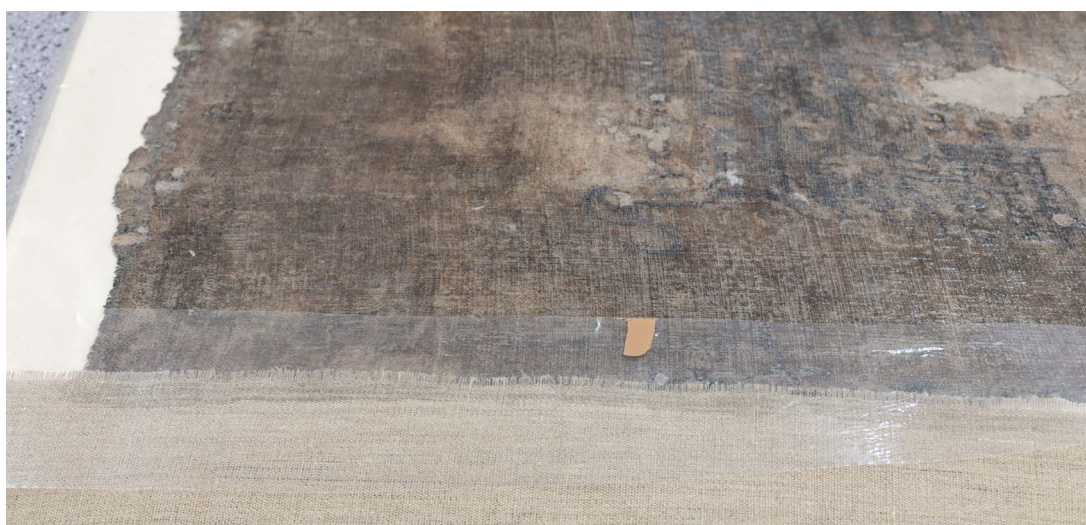
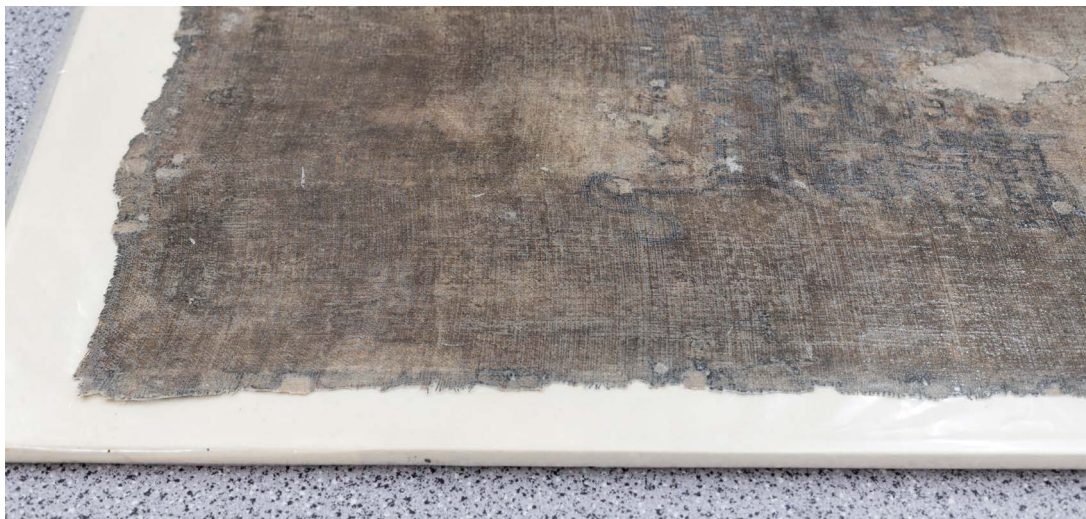
condition after retrieved transparent lining  
photography in day light, detail





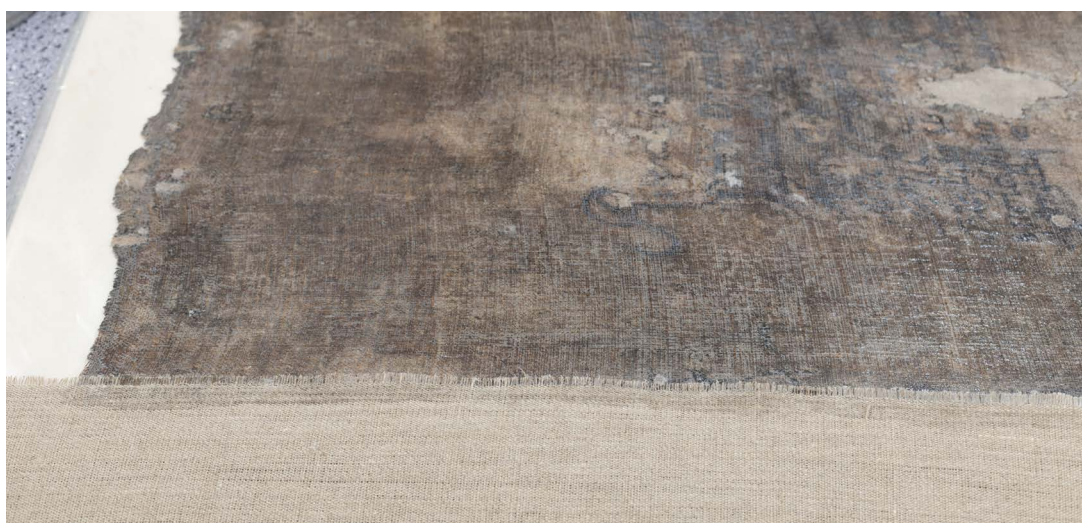
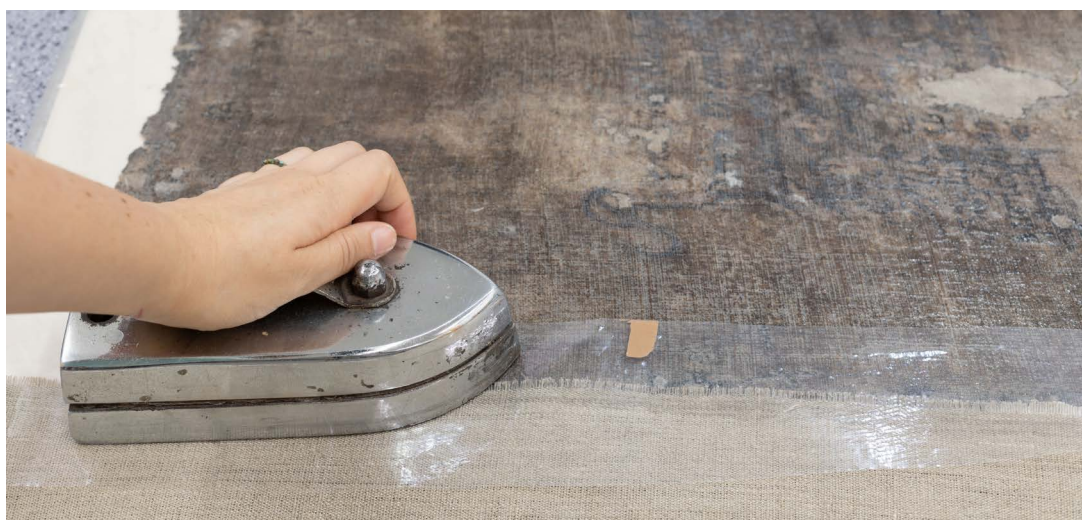
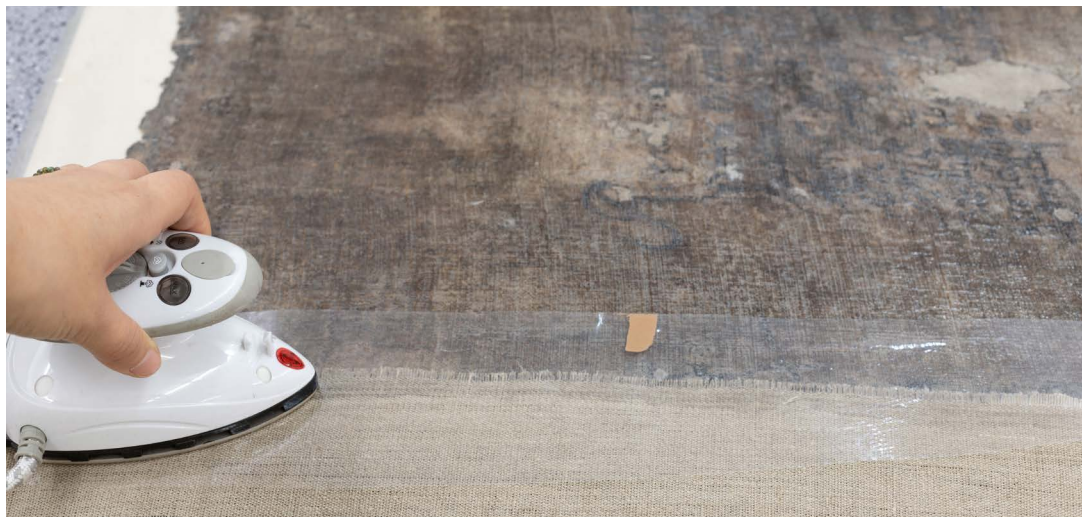


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



progress of application of strip lining of linen canvas with BEVA 371 adhesive





progress of application of strip lining of linen canvas and activation of BEVA 371 adhesive

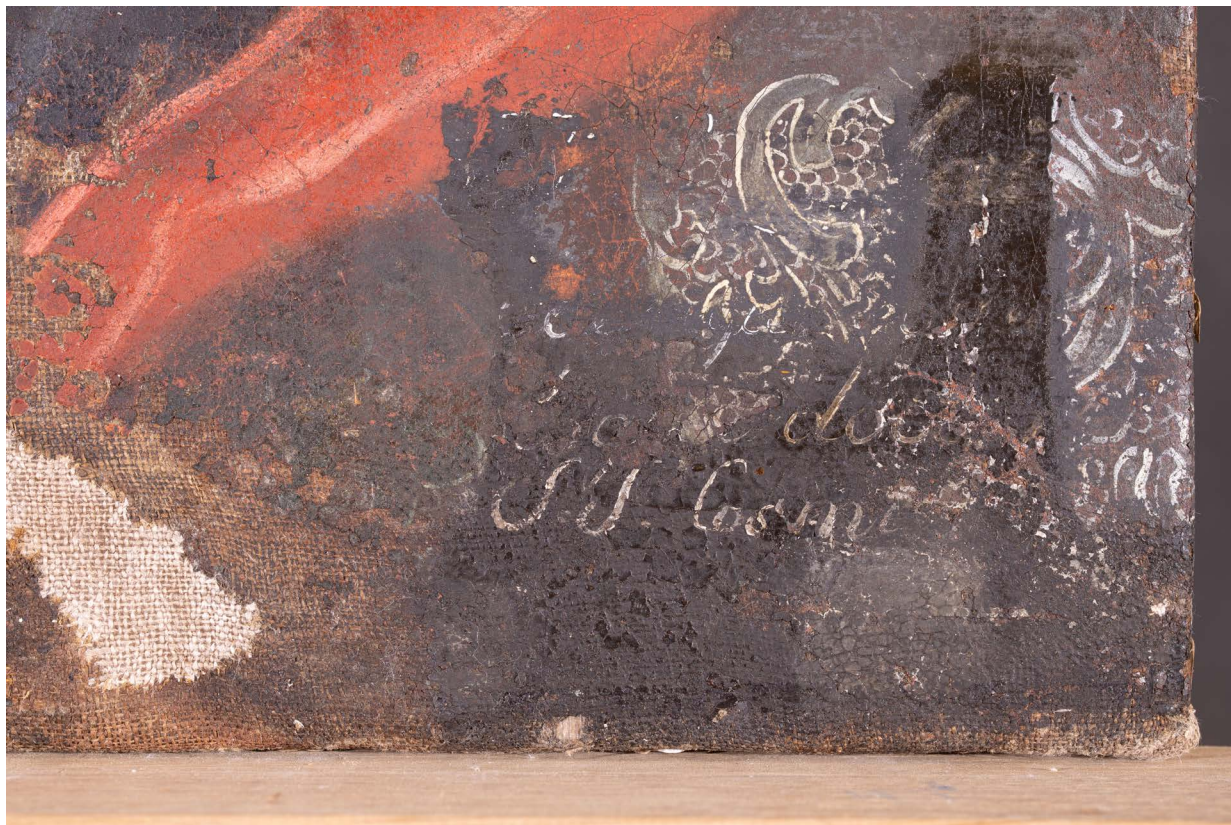


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after application of strip lining





progress of removal of the residues of overpainting carrying the inscription  
macrophotographs in day light and UV luminescence

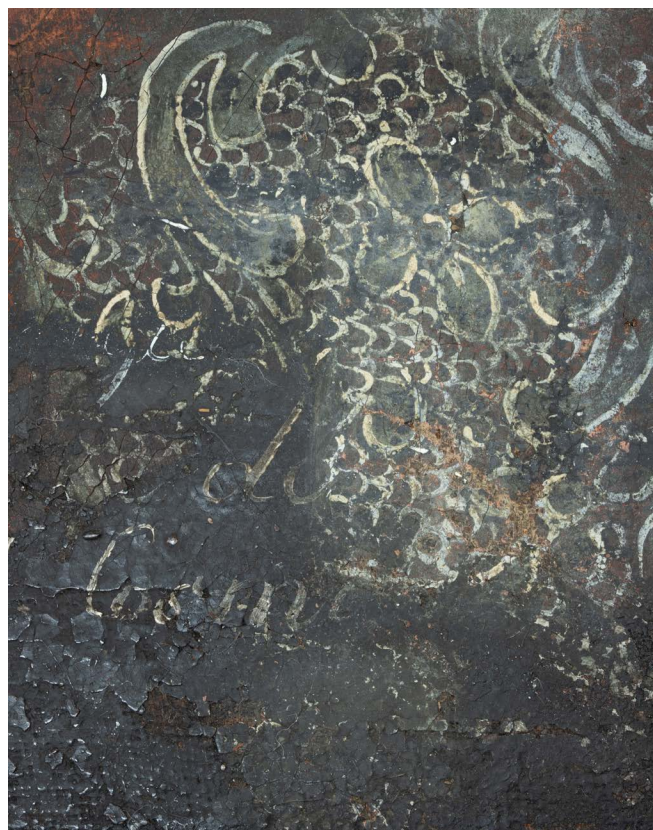
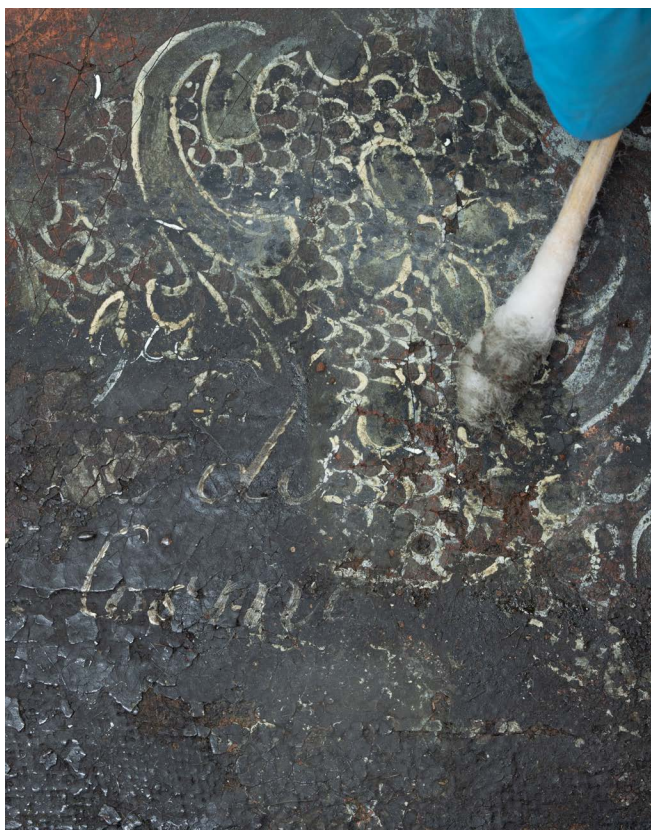


# THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



progress of removal of the residues of overpainting by tissue cleaning with solvent gel  
macrophotographs in day light





progress of removal of the residues of overpainting by tissue cleaning with solvent gel  
macrophotographs in day light



THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after removal of the residues of overpainting carrying the inscription  
macrophotographs in day light and UV luminescence





condition after stretching the canvas on a new stretcher  
photography in day light



THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after stretching the canvas on a new stretcher  
photography in raking light

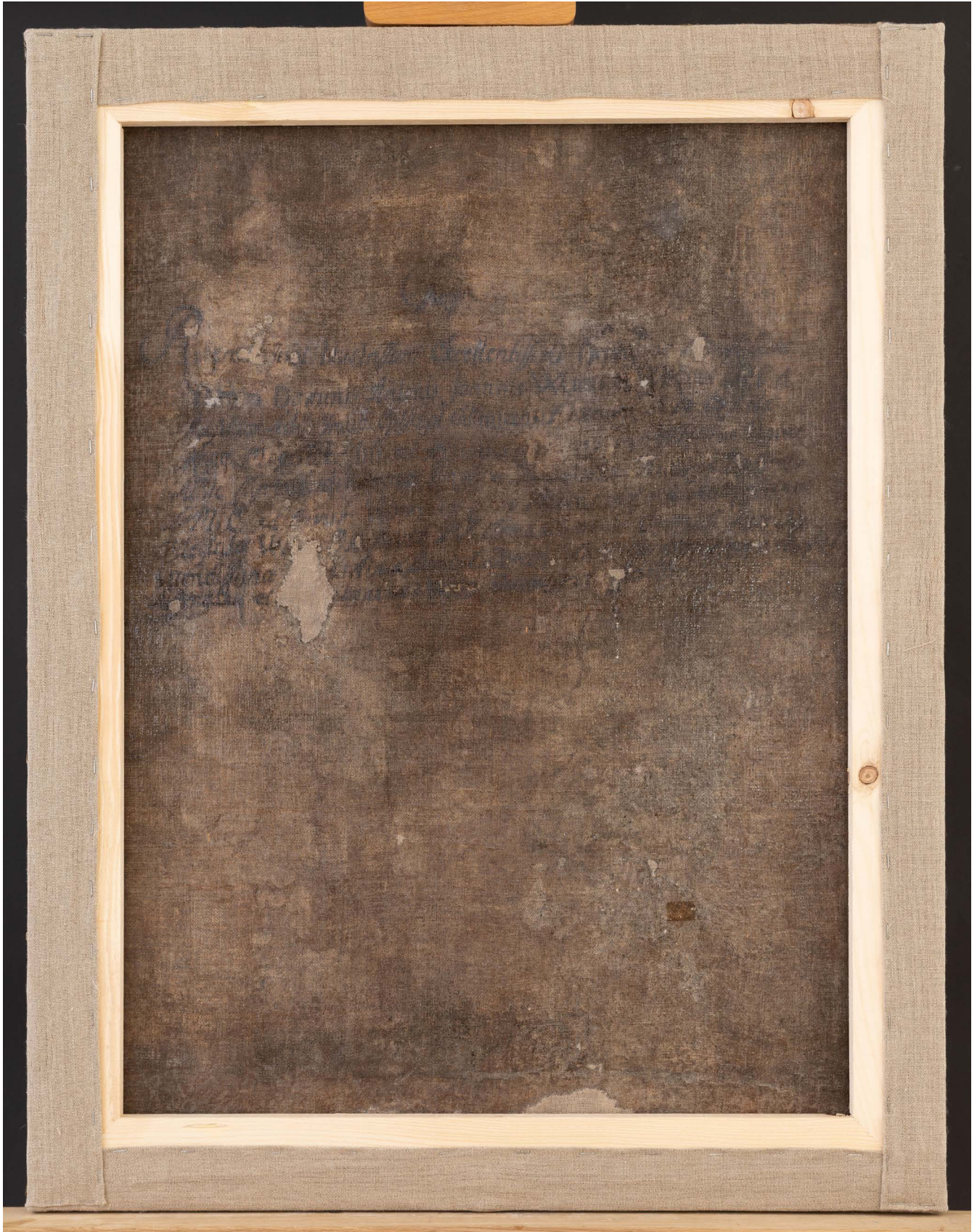




condition after stretching the canvas on a new stretcher  
photography in reverse light exhibiting the range of defects in paint and ground layer of the painting



THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after stretching the canvaas on a new stretcher  
back side  
photography in day light





preparation for filling  
prapration of silicone moulds for texturizing the infillings

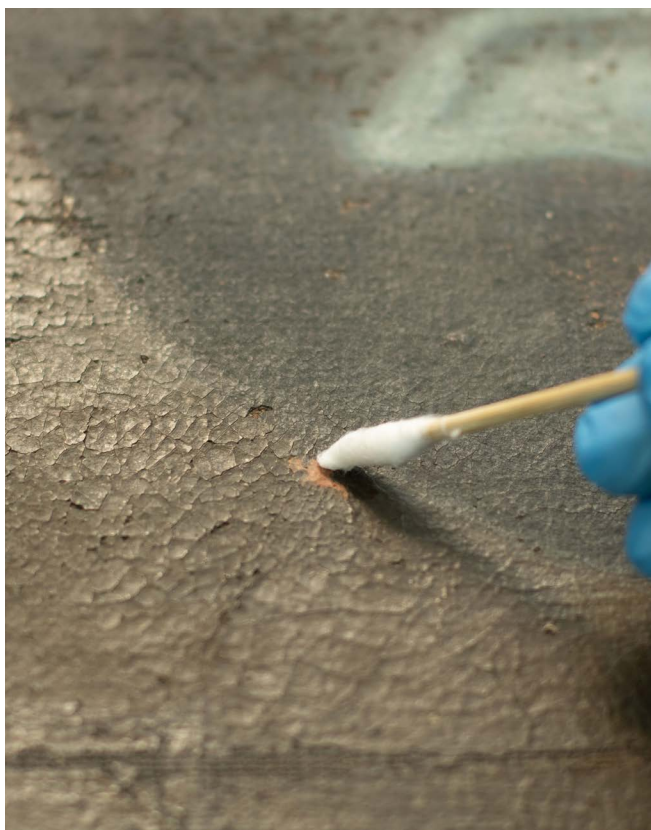


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



preparation for filling  
process of preparation of silicone moulds for texturizing the infillings

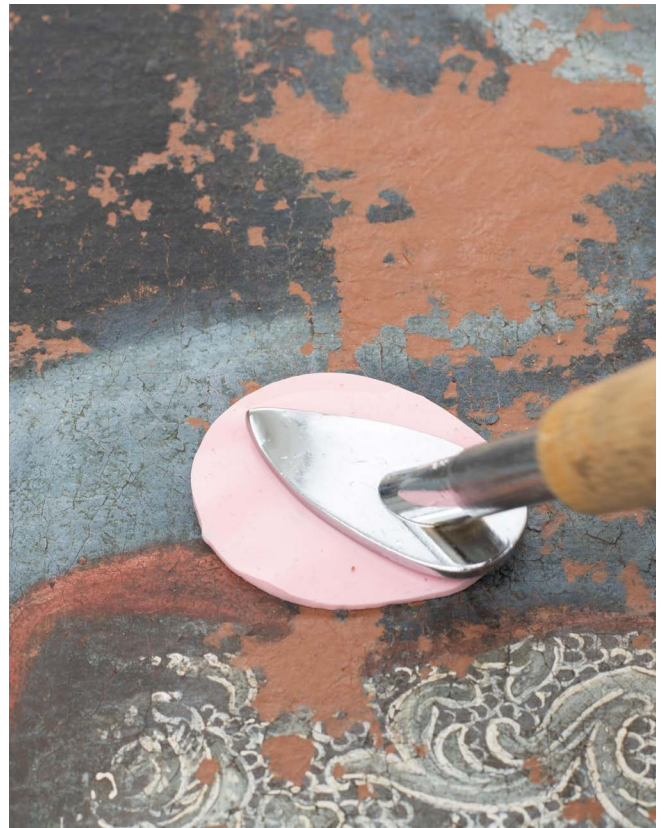
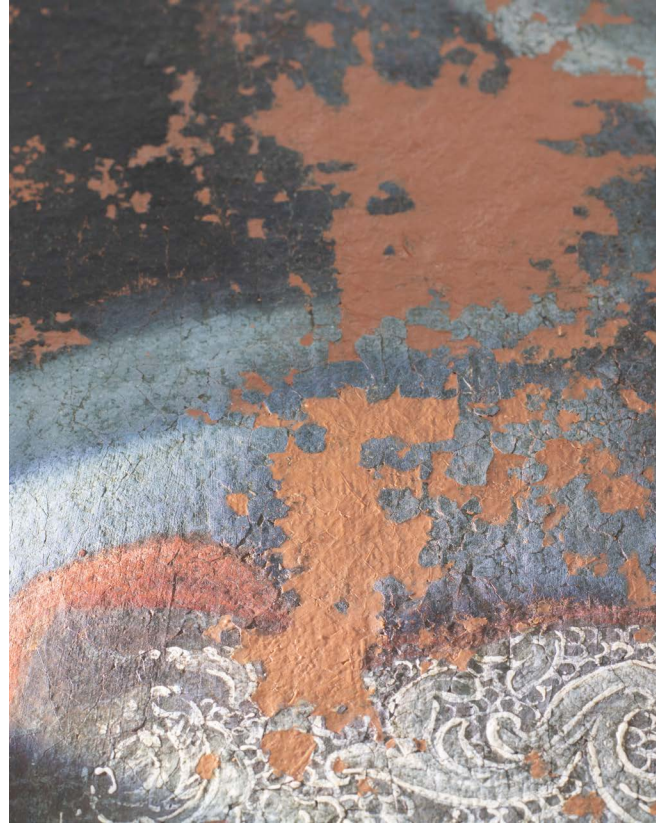




progress of application of BEVA 371 fillers  
application by heated spatula and removal of the residues by cotton swab with White Spirit



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



progress of texturaziong of BEVA 371 fillers  
photographies before and after texturizing in day and raking light  
reactivation of the filler by hot fan and aookication of silicone mould with pressure





condition after filling  
photography in day light



THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after filling  
photography in raking light





condition after filling  
macrophotographs in day and raking light, detail



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after filling  
macrophotographs in day and raking light, detail





condition after filling  
macrophotographs in day and raking light, detail



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after filling  
macrophotographs in day and raking light, detail





condition after filling  
macrophotography in day light, detail



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after filling  
macrophotographz in raking light, detail





condition after retouching and final varnish application  
photography in day light

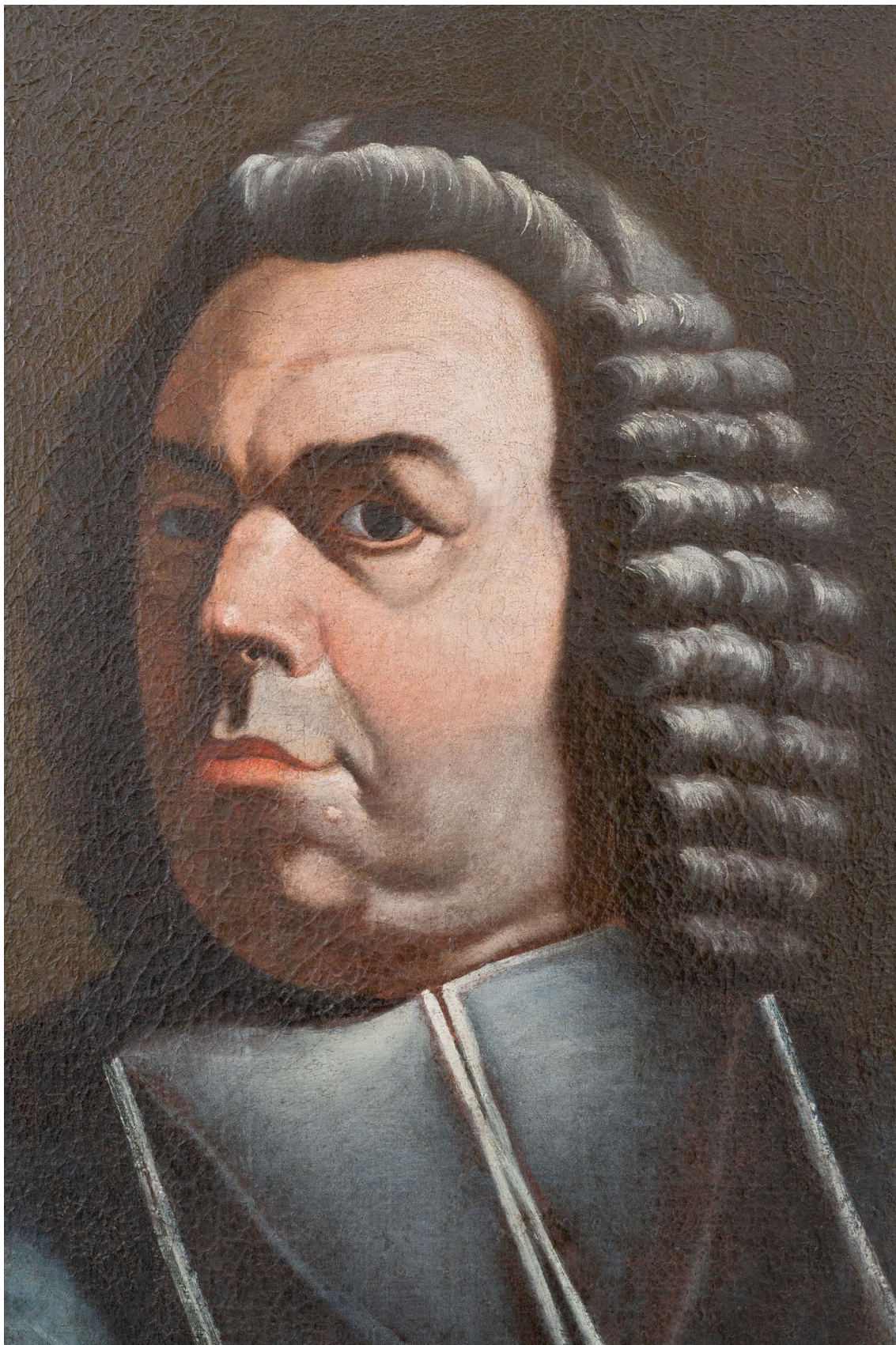


THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after retouching and final varnish application  
photography in UV luminescence





condition after retouching and final varnish application, detail  
photography in day light

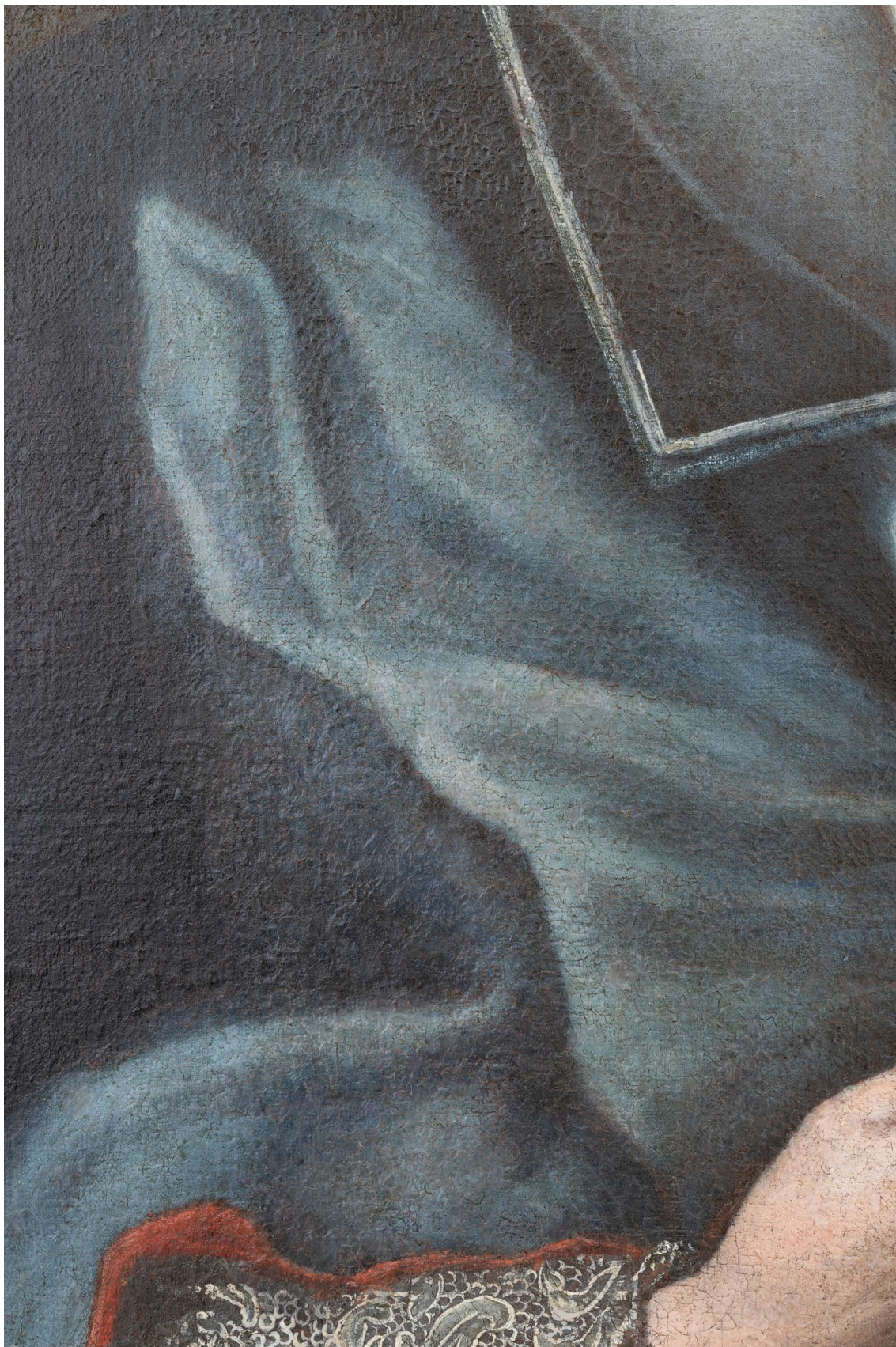


THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after retouching and final varnish application, detail  
photography in UV luminescence





condition after retouching and final varnish application, detail  
photography in day light





condition after retouching and final varnish application, detail  
photography in UV luminescence





condition after retouching and final varnish application, detail  
photography in day light





condition after retouching and final varnish application, detail  
photography in UV luminescence





condition after retouching and final varnish application, detail  
photography in day light and UV luminescence

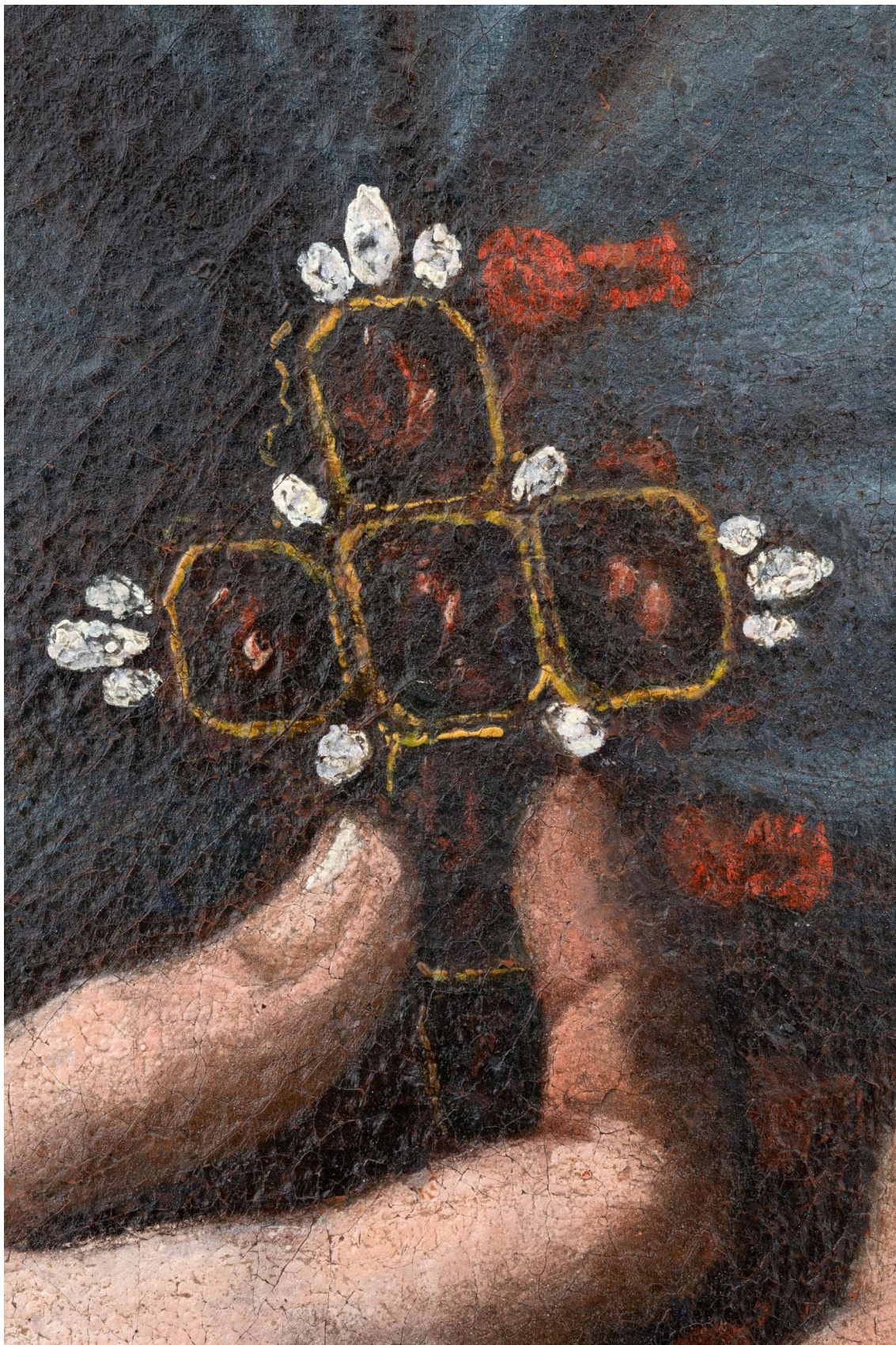


THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after retouching and final varnish application, detail  
photography in day light and UV luminescence





condition after retouching and final varnish application, detail  
photography in day light

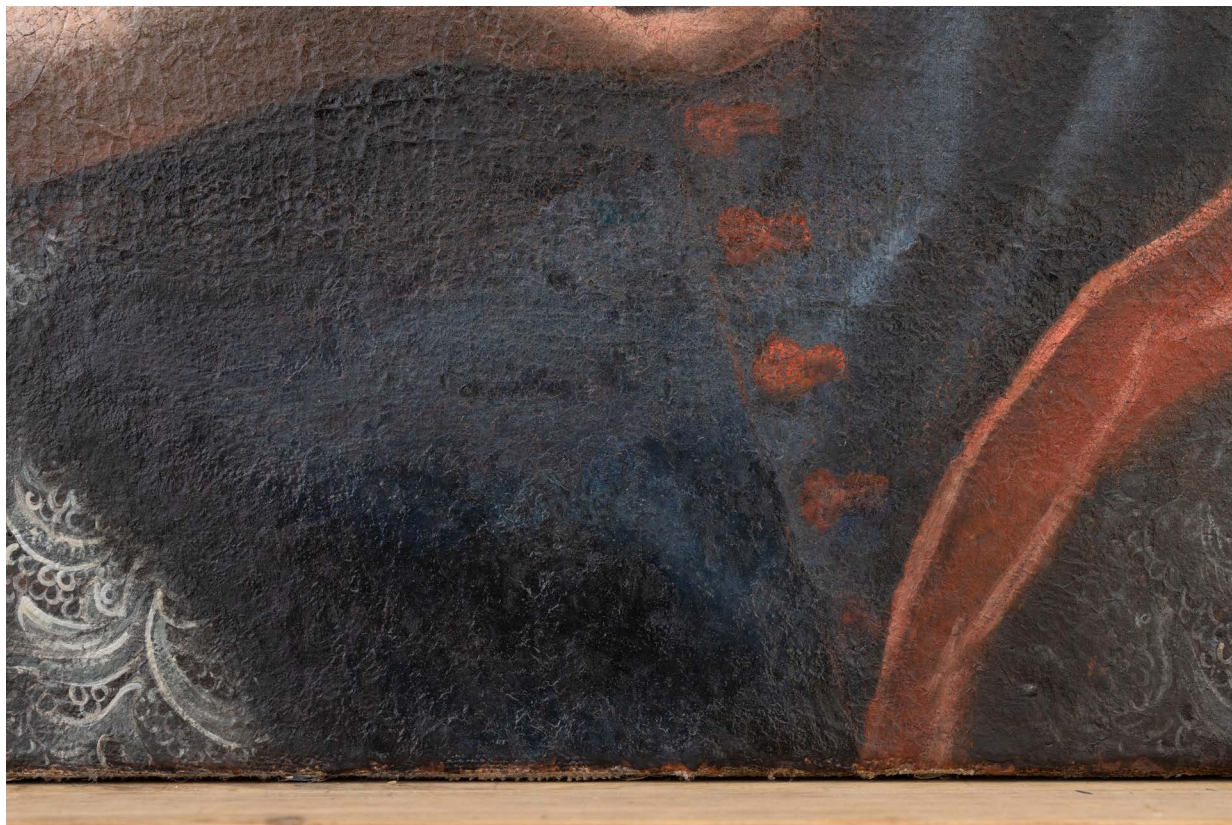


THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after retouching and final varnish application, detail  
photography in UV luminescence

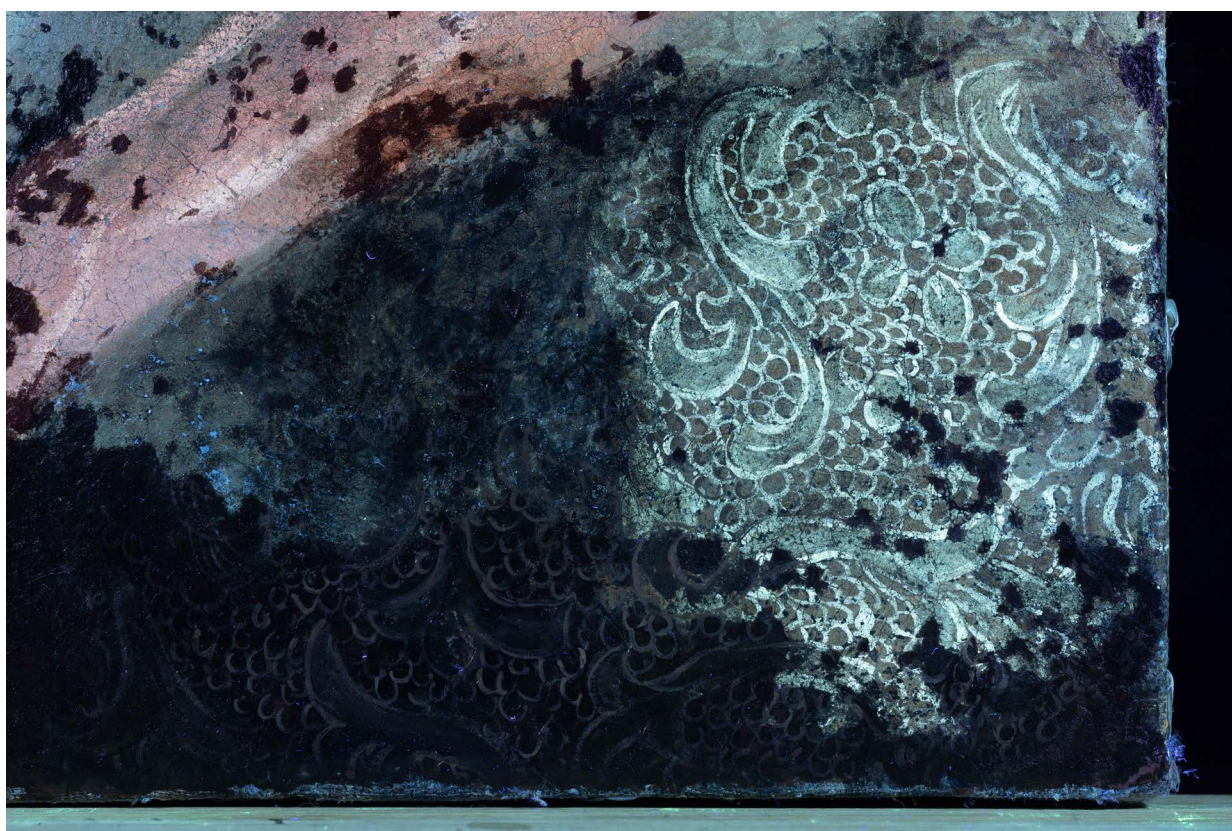




condition after retouching and final varnish application, detail  
photography in day light and UV luminescence

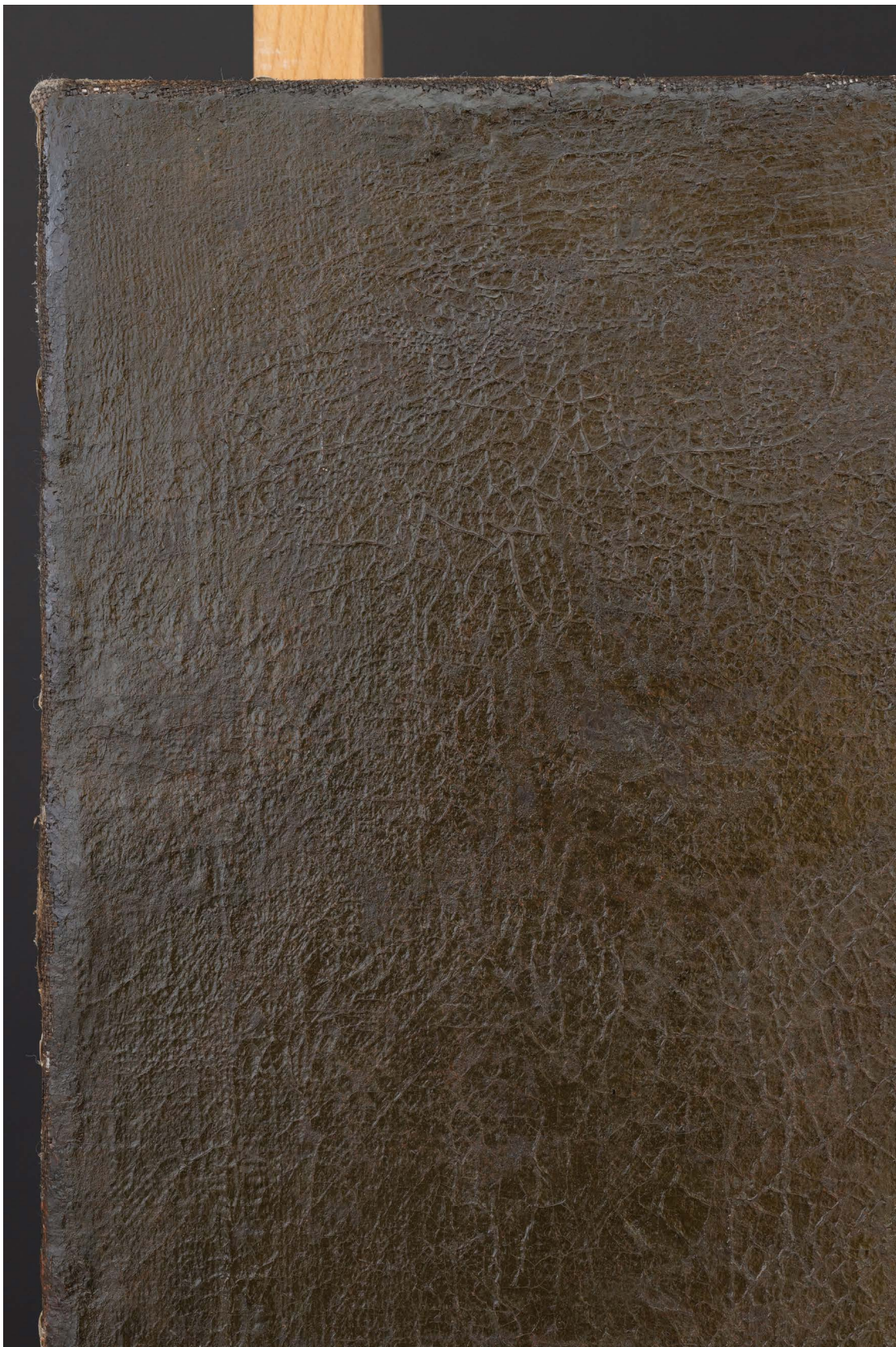


THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after retouching and final varnish application, detail  
photography in day light and UV luminescence





condition after retouching and final varnish application, detail  
photography in day light





condition after retouching and final varnish application, detail  
photography in UV luminescence



# ADDITIVE OF THE NON-ORIGINAL PIECE OF CANVAS WITH THE INSCRIPTION

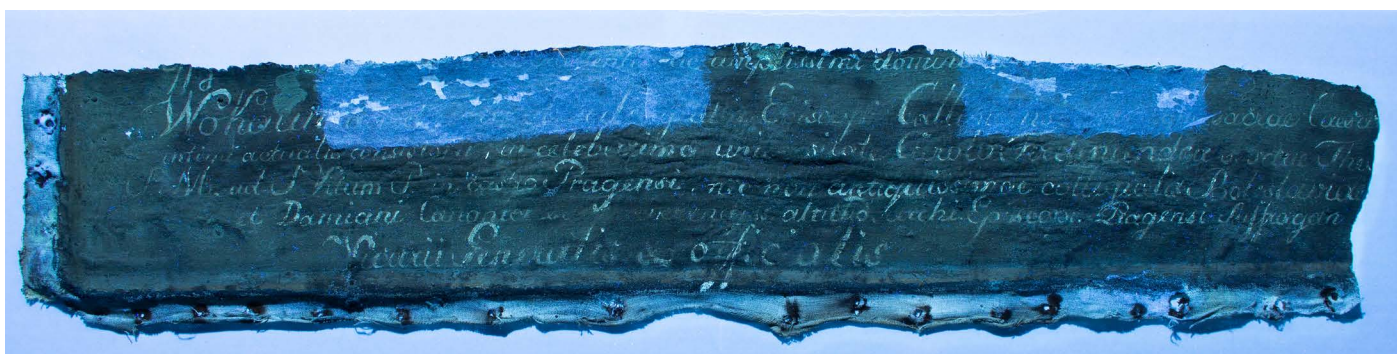
THE PORTRAIT OF PRAGUE ARCHIBISHOP ANTONÍN VÁCLAV VOKOUN

author unkown

THE CZECH MUSEUM OF SILVER IN KUTNÁ HORA

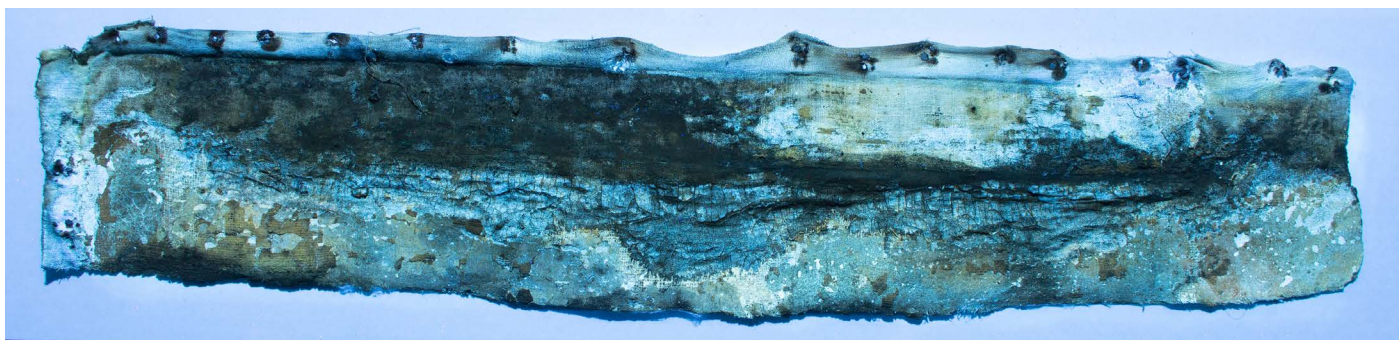


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



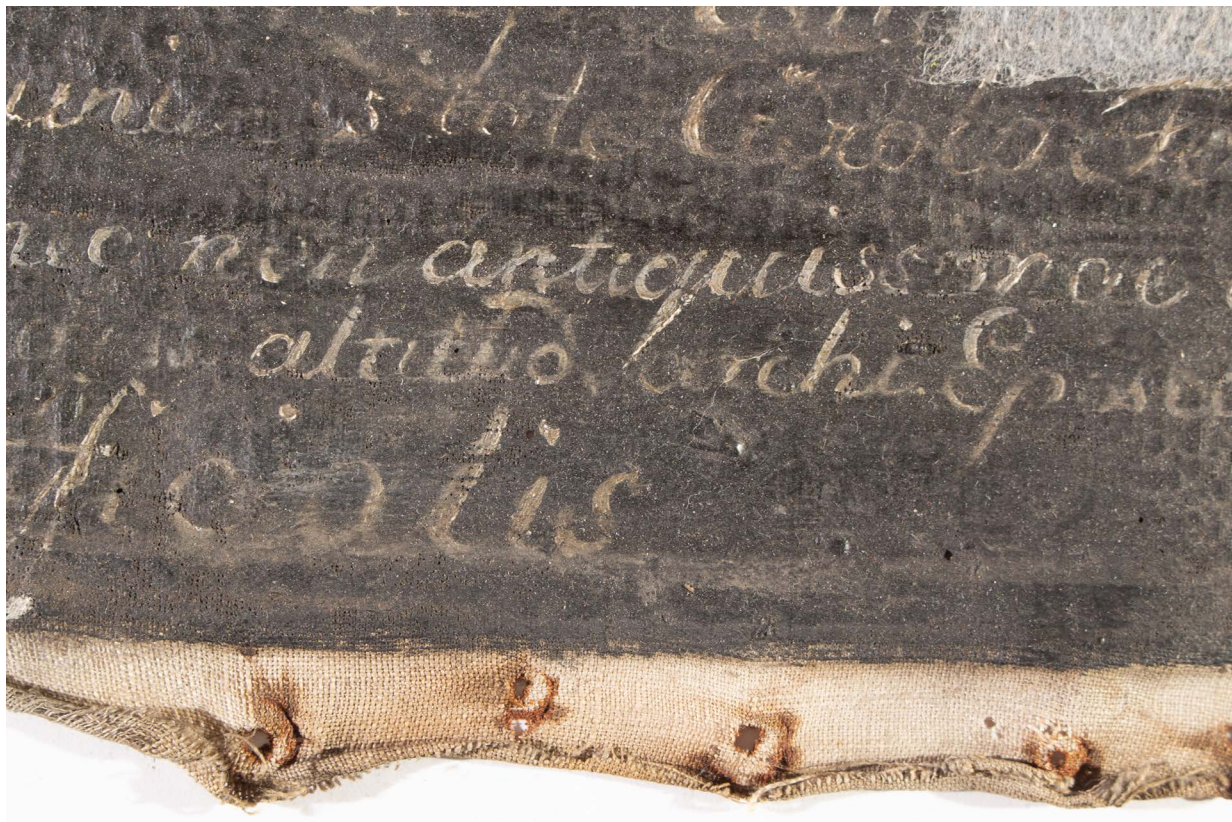
condition after removal from the original canvas, front side  
photographs in day and raking light and in UV luminescence





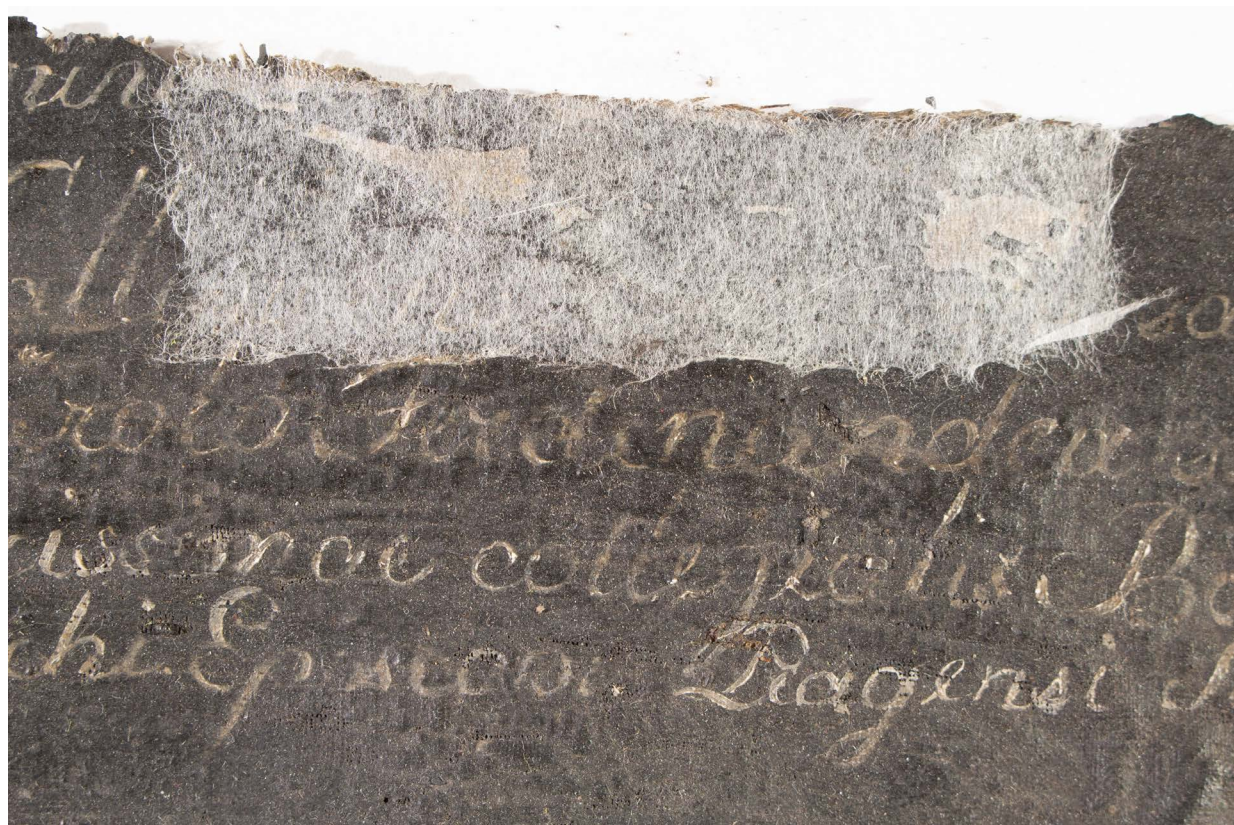
condition after removal from the original canvas, side  
photographs in day and raking light and in UV luminescence





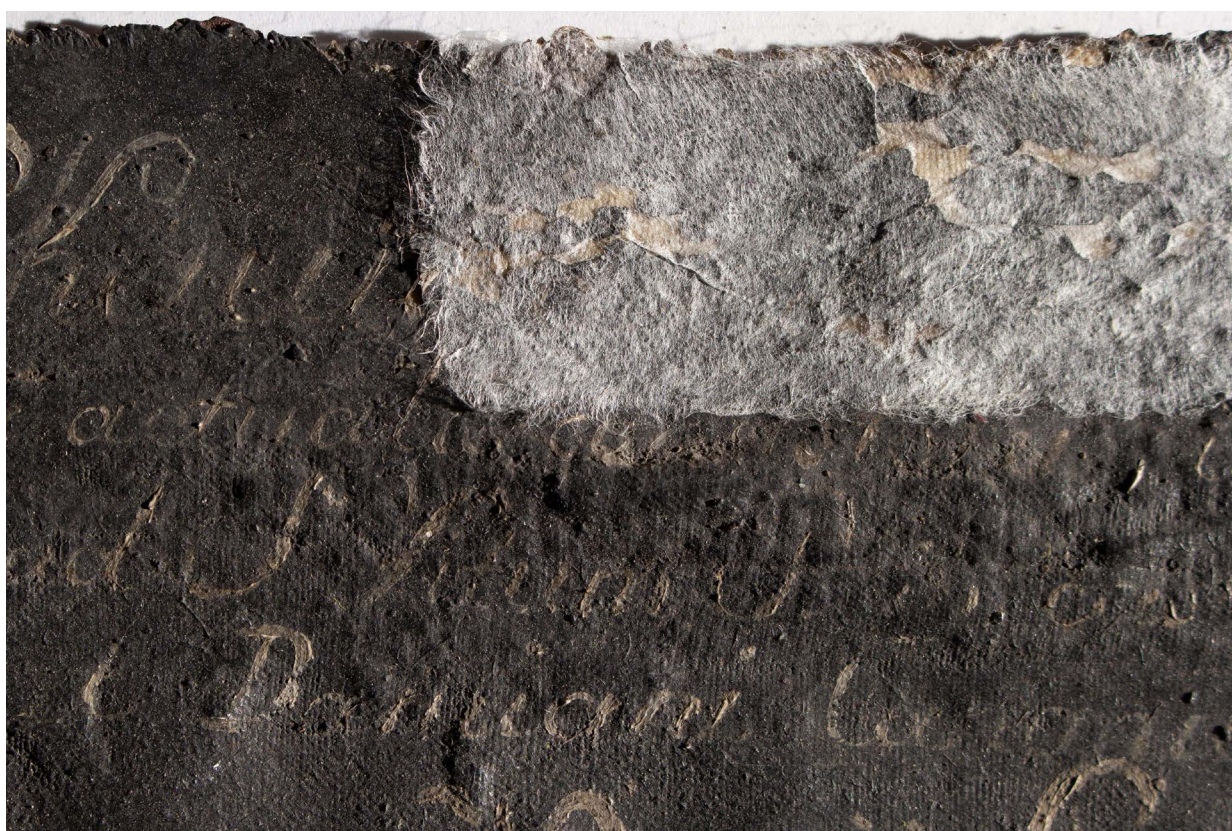
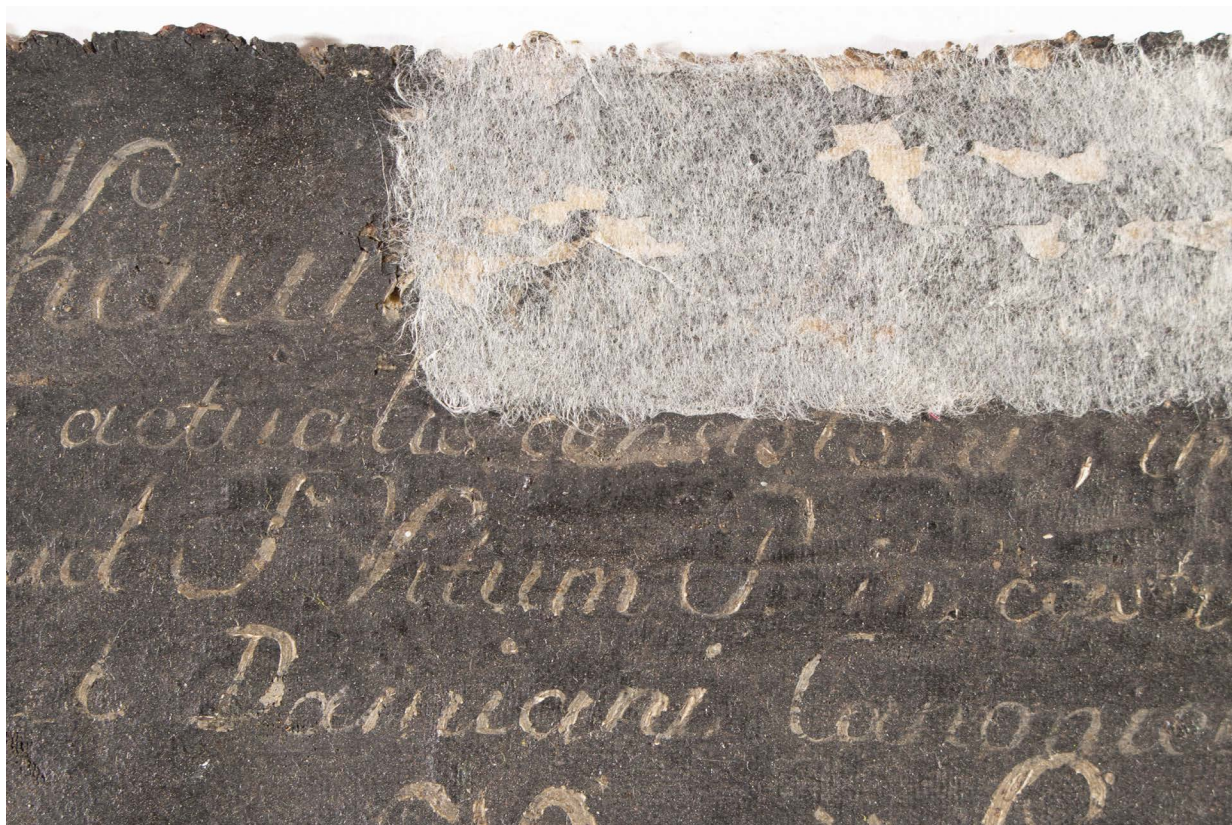
condition after removal from the original canvas, detail  
macrophotographs in day and raking light





condition after removal from the original canvas, detail  
macrophotographs in day and raking light





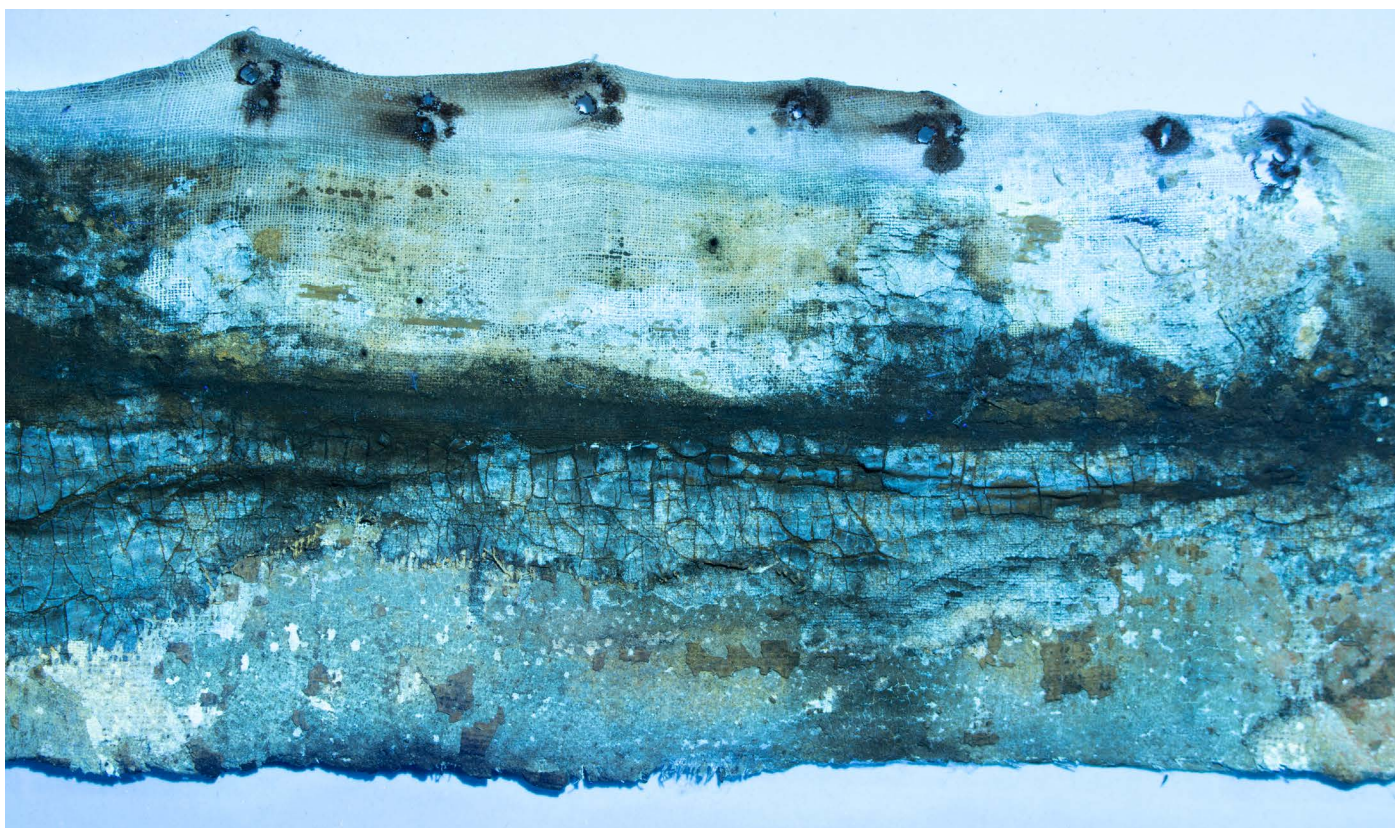
condition after removal from the original canvas, detail  
macrophotographs in day and raking light





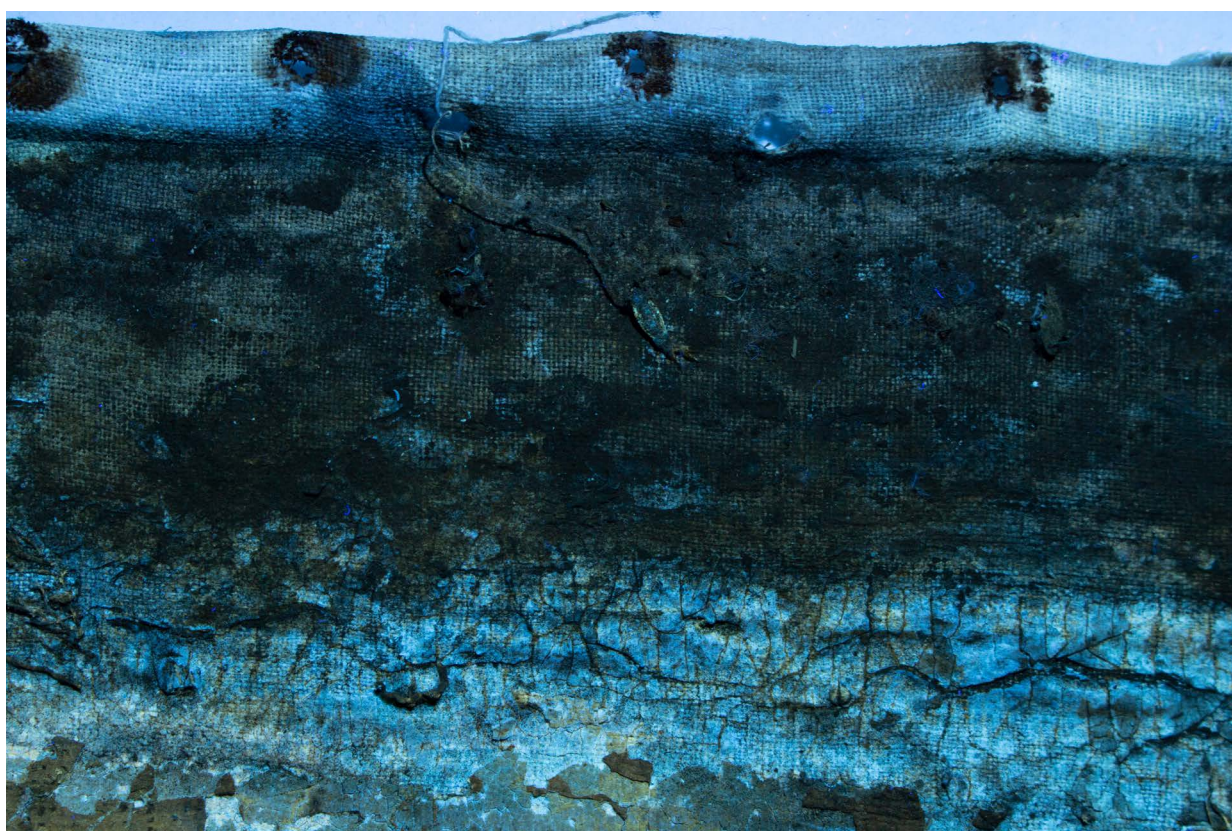
condition after removal from the original canvas, detail  
macrophotographs in day and raking light





condition after removal from the original canvas, reverse side, detail  
macrophotographs in day light and UV luminescence

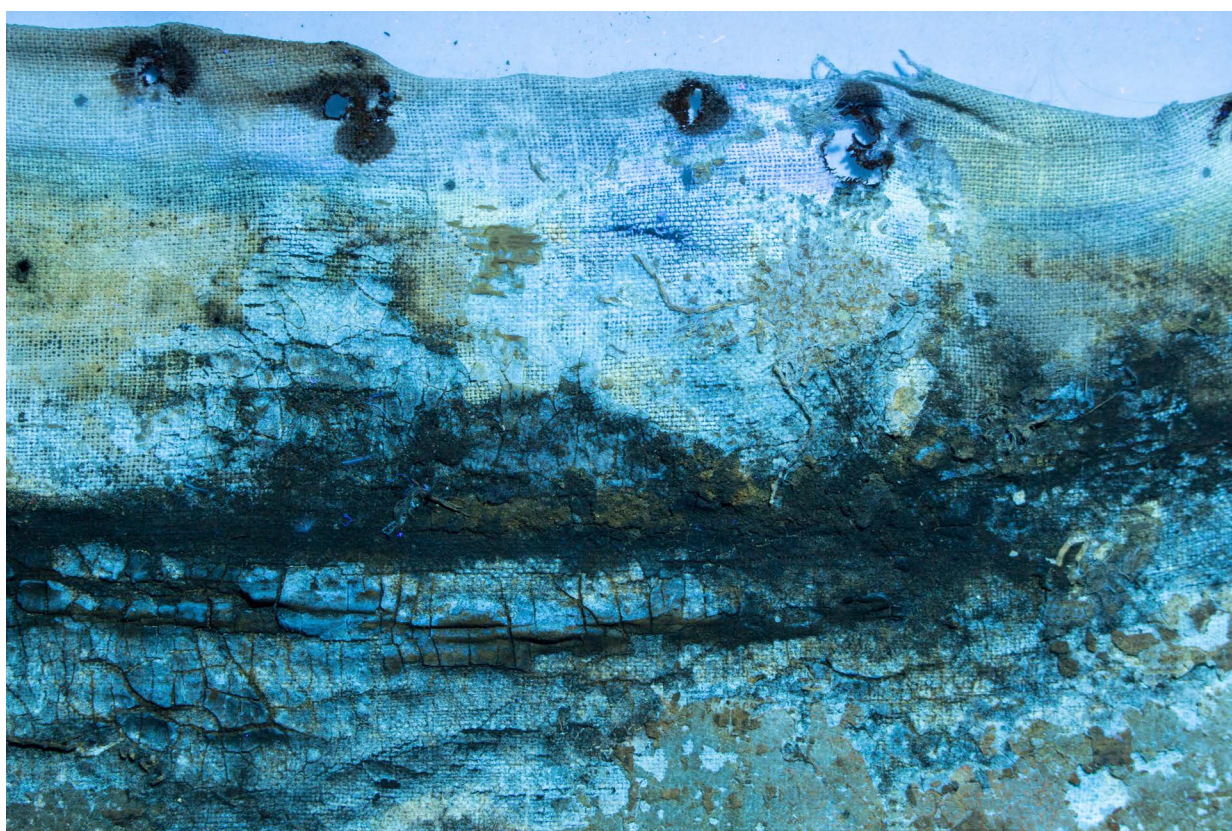




condition after removal from the original canvas, reverse side, detail  
macrophotographs in day light and UV luminescence

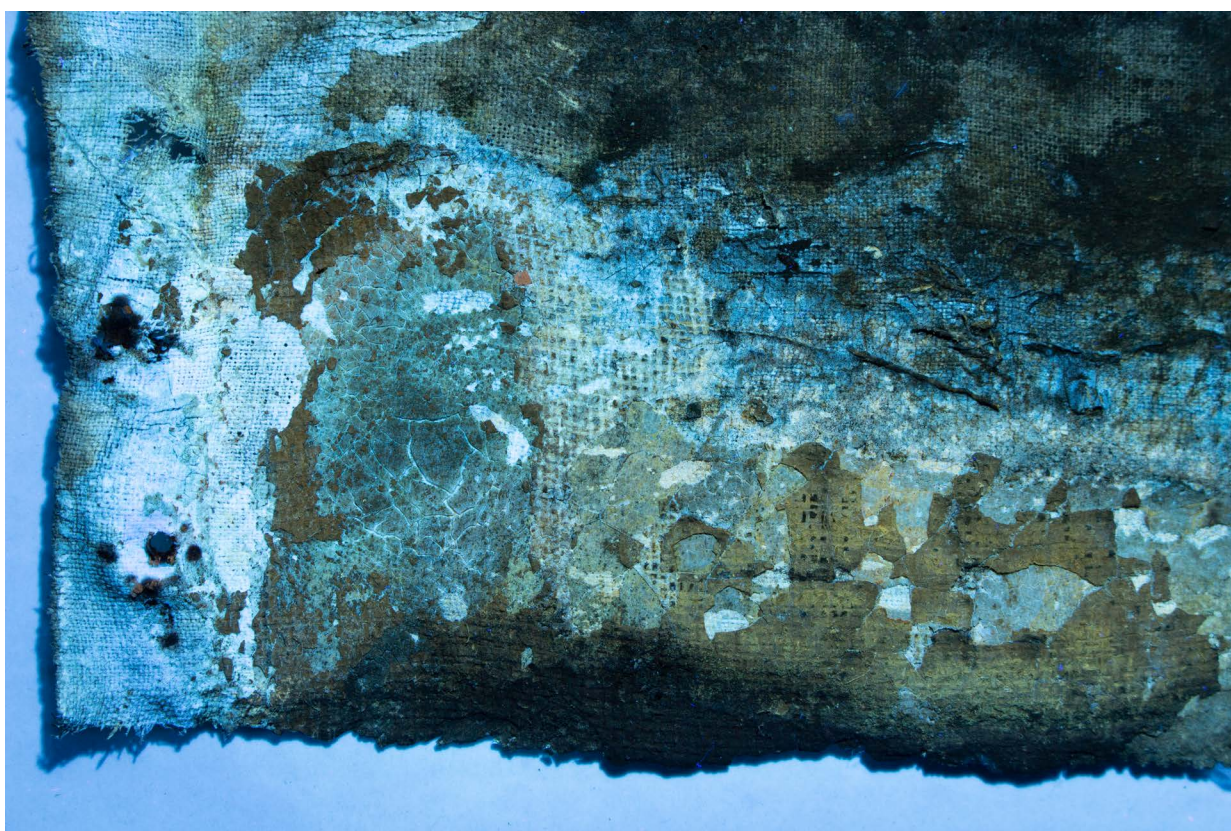


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after removal from the original canvas, reverse side, detail  
macrophotographs in day light and UV luminescence

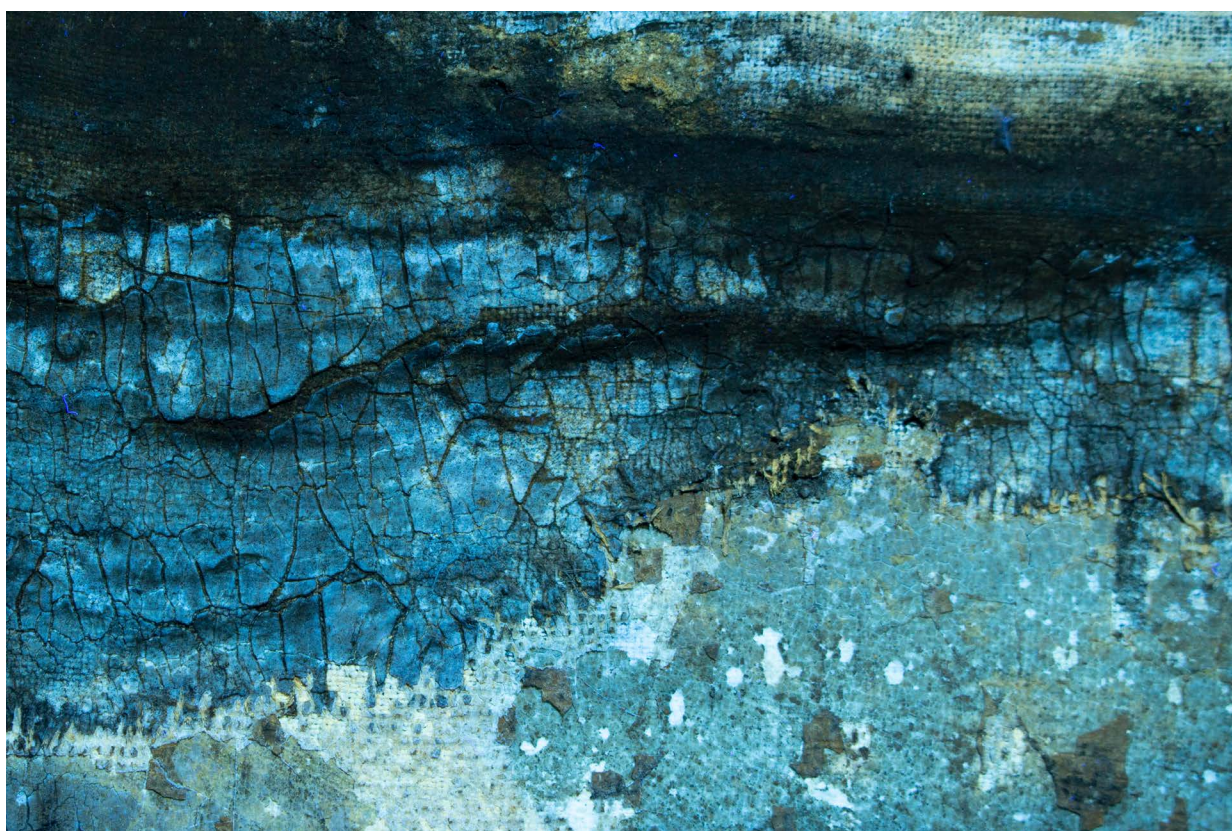




condition after removal from the original canvas, riverse side, detail  
macrophotographs in day light and UV luminescence



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after removal from the original canvas, reverse side, detail  
macrophotographs in day light and UV luminescence





condition after application of facing and stretching on a temporary stretcher  
photographs in day and raking light



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition after application of facing and stretching on a contemporary stretcher, reverse side  
photographs in day and raking light





test of solubility of the dirt and adhesive residues  
macrophotographs in day and raking light



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



test of solubility of the dirt and adhesive residues  
macrophotographs in day and raking light





test of solubility of the dirt and adhesive residues  
macrophotographs in day and raking light

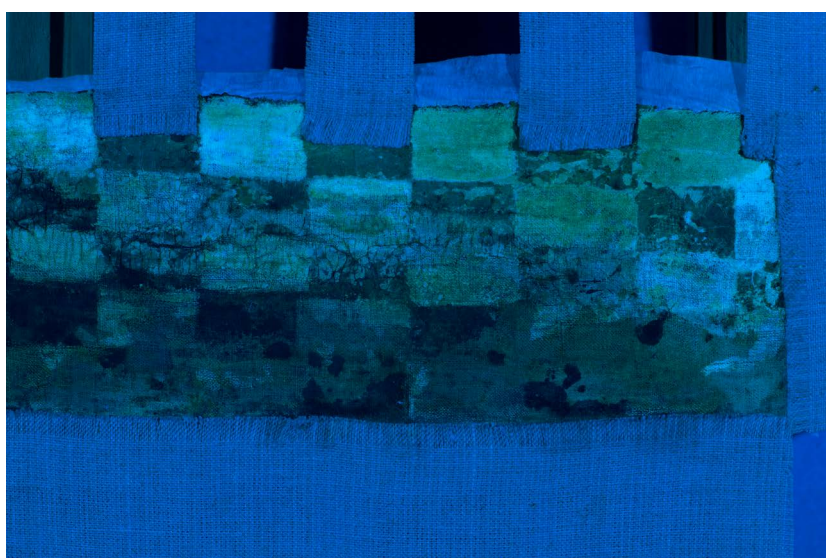


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



progress of removal of the dirt and adhesive residues  
photographs in day and raking light and in UV luminescence

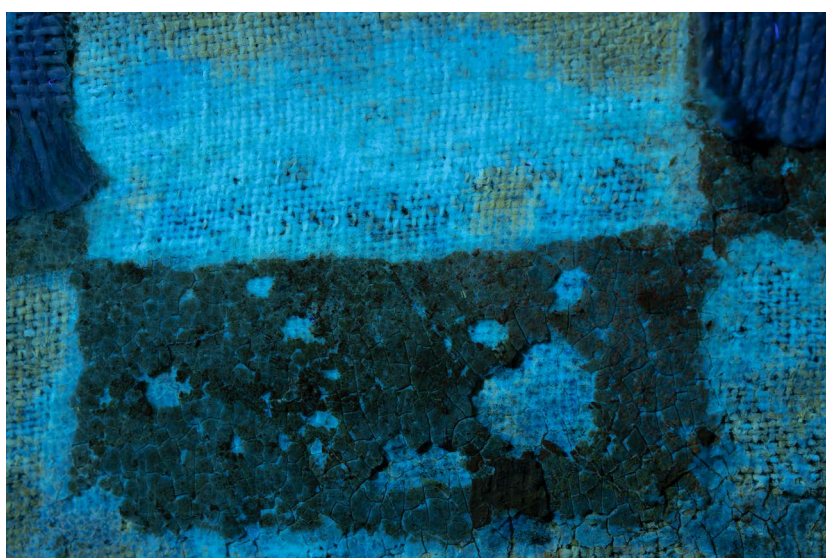




progress of removal of the dirt and adhesive residues, detail  
photographs in day and raking light and in UV luminescence

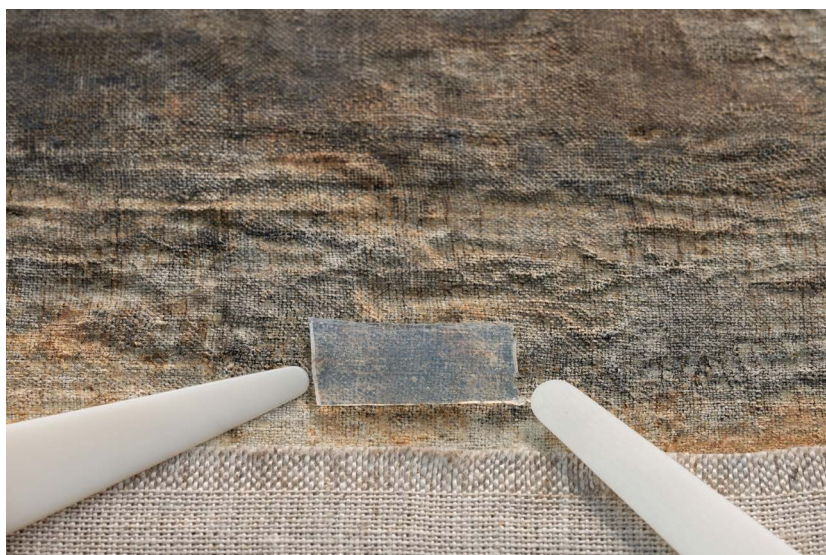


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



progress of removal of the dirt and adhesive residues, detail  
macrophotographs in day and raking light and in UV luminescence

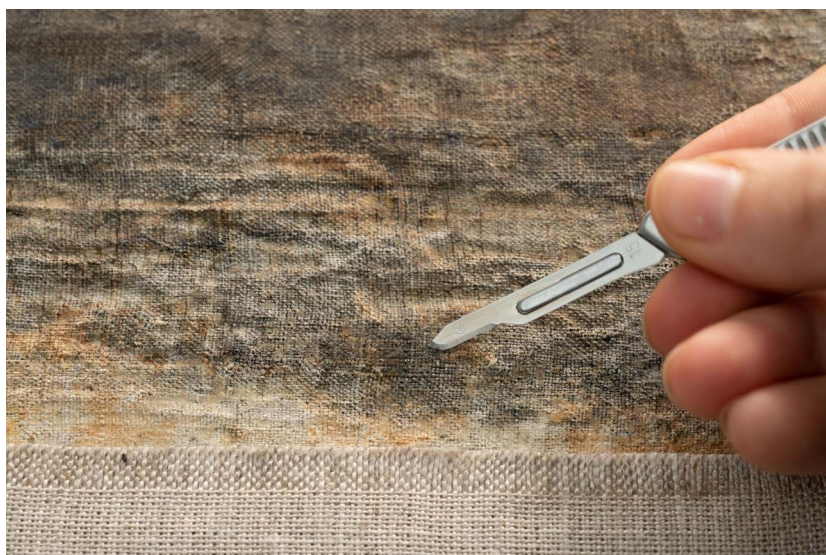




progress of removal of the dirt and adhesive residues, detail  
application of agar sheet



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



progress of removal of the dirt and adhesive residues, detail  
mechanical removal of the swollen dirt residues by scalpels





progress of removal of the dirt and adhesive residues, detail  
application of warm agar solution



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



progress of removal of the dirt and adhesive residues, detail  
mecahnical removal of the swollen dirt residues and application of weigth for flattening the canvas





condition after removal of the dirt and adhesive residues  
photographs in day and raking light





details of temporary bridging of defects before the application of humidity  
macrophotographs in day light

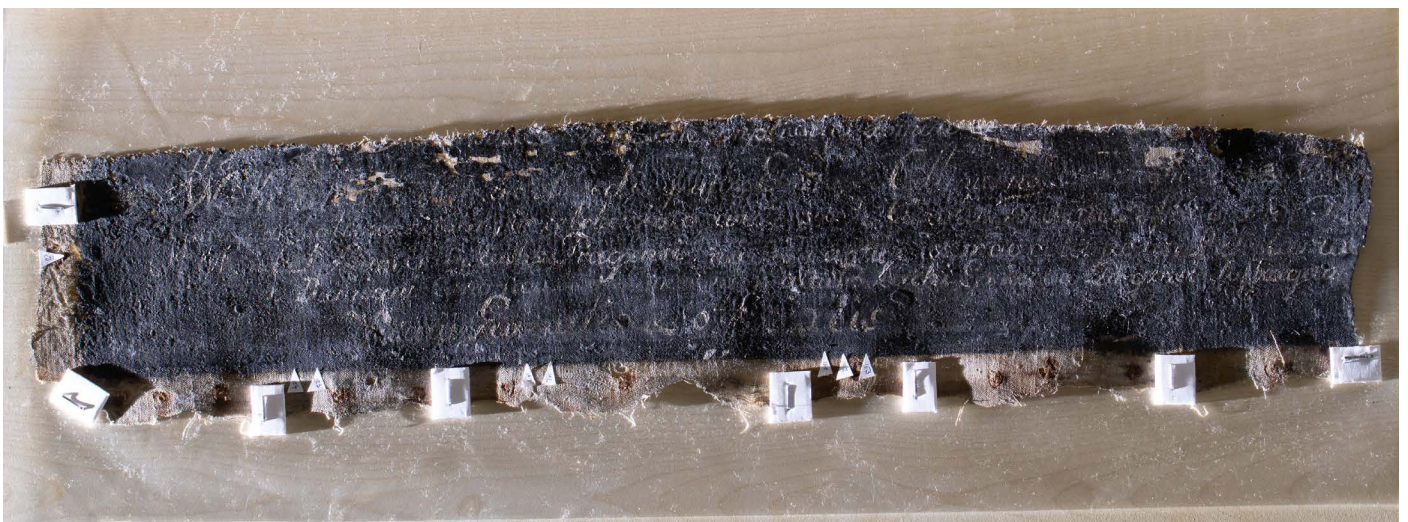
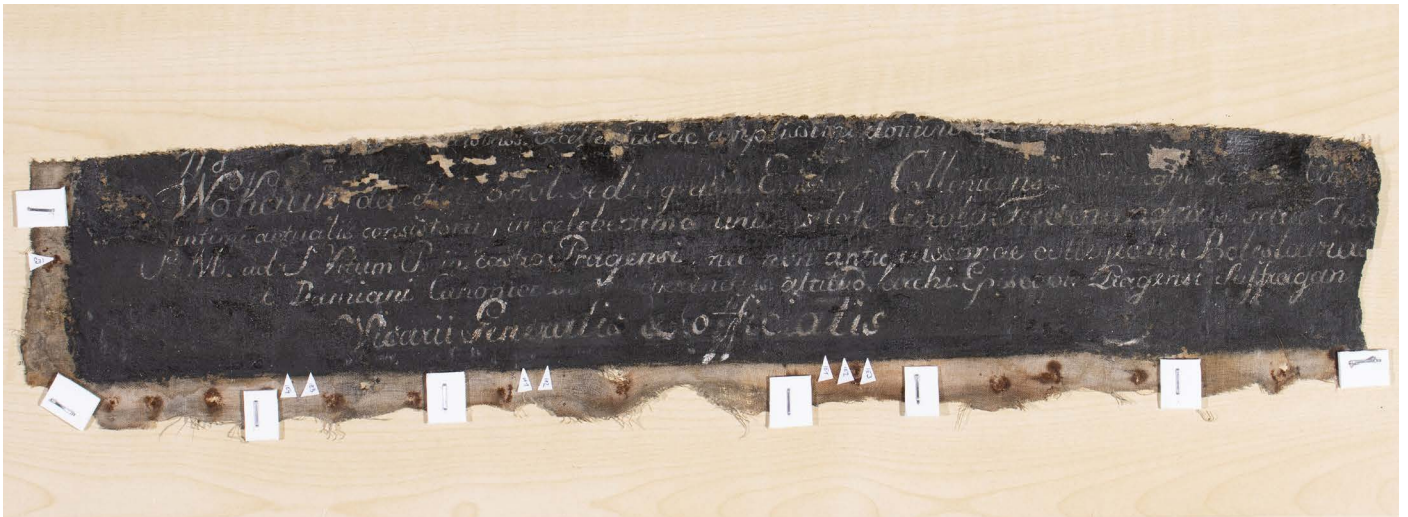




progress of application of humidity in climatic chamber for flattening the canvas  
photographs in day light

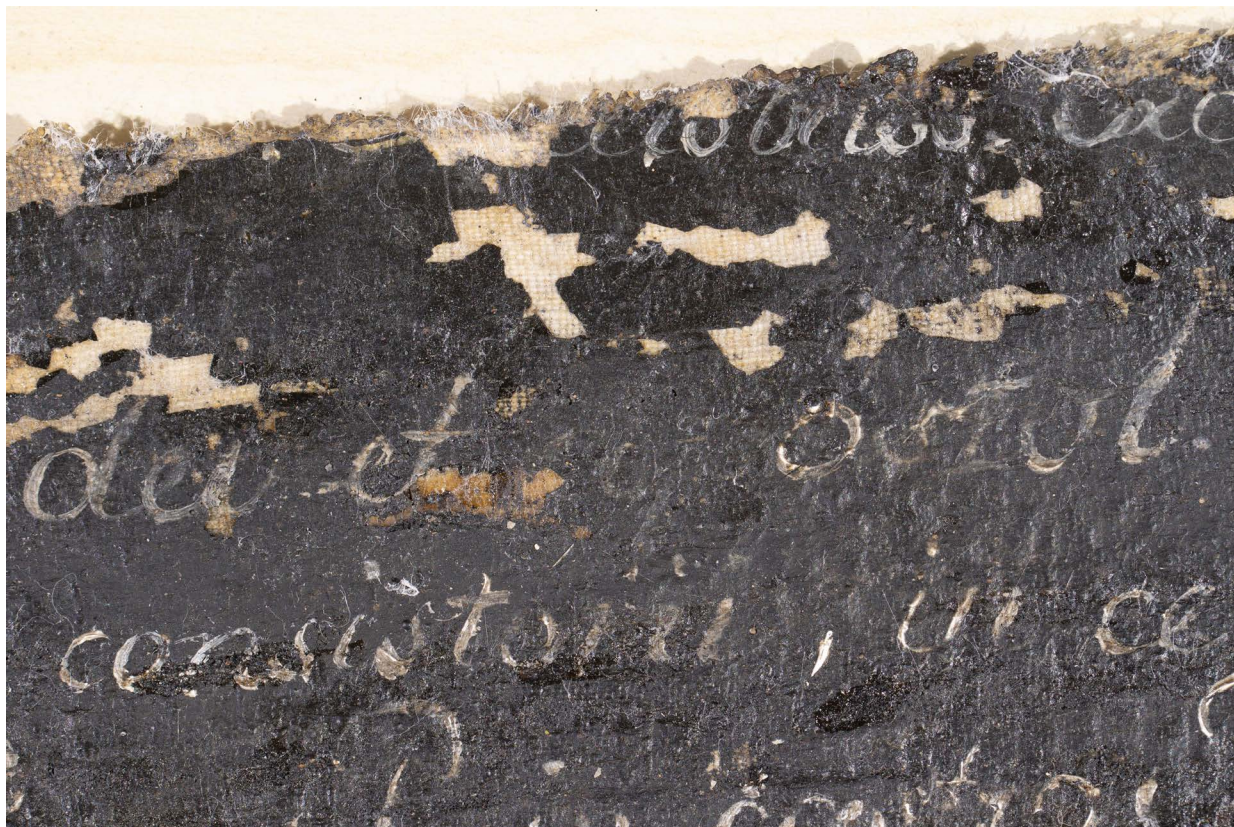


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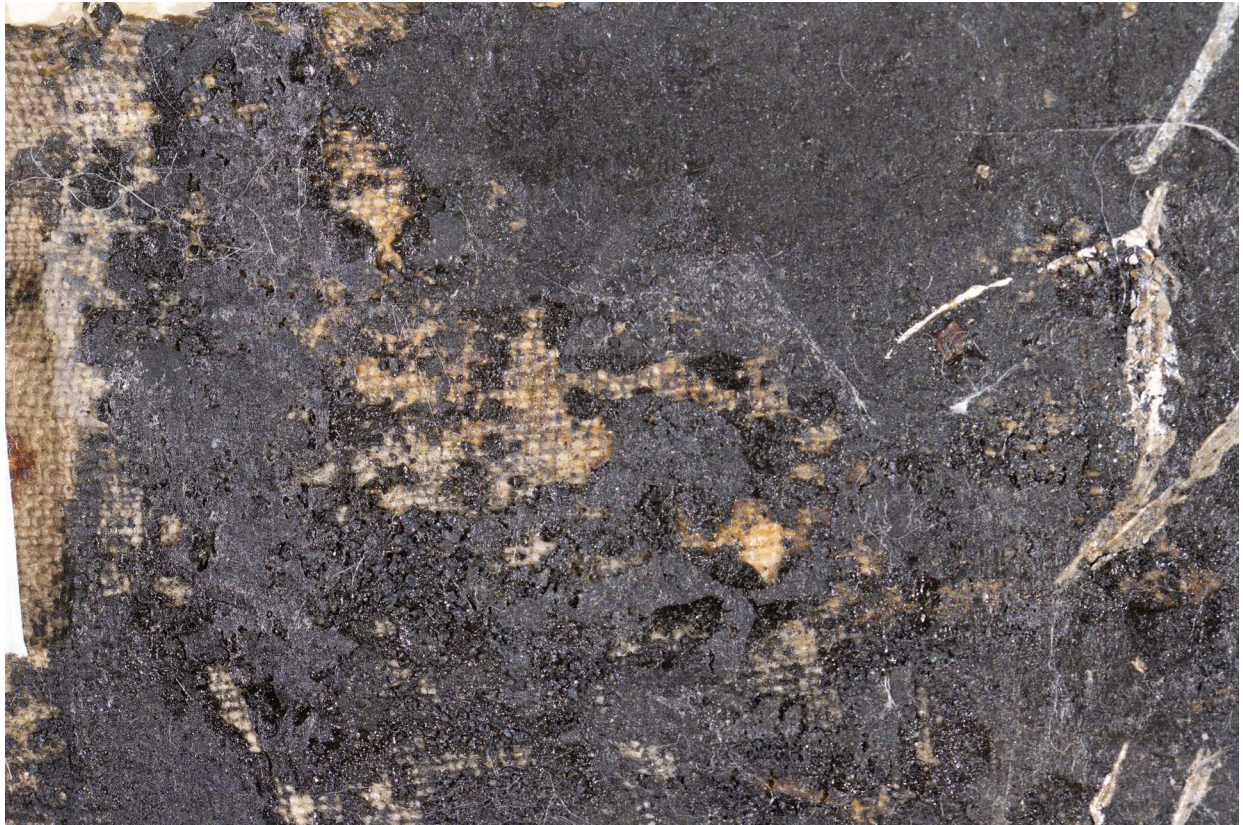
condition after removal of facing from the front side of the painting  
photographs in day and raking light and in UV luminescence





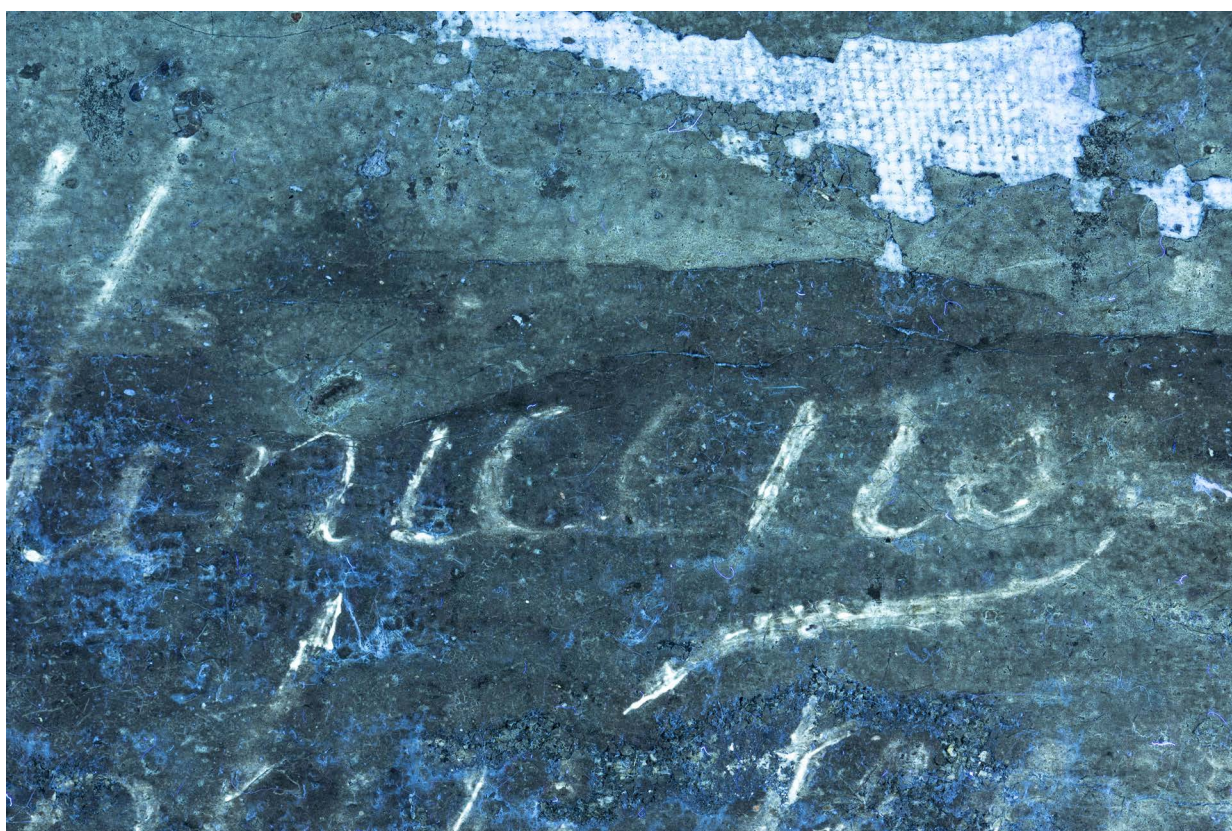
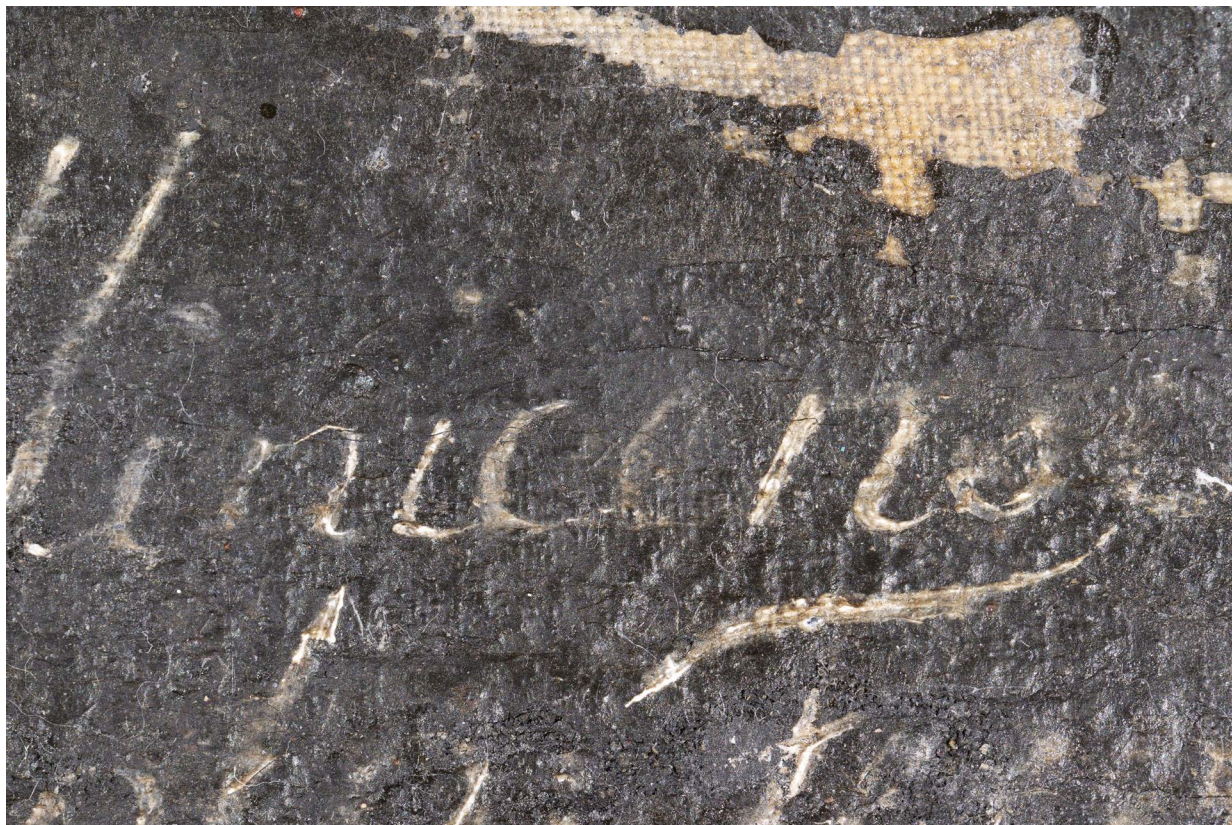
detail of defects in paint and ground layer of the painting  
macrophotographs in day and raking light





details of defects in paint and ground layer of the painting  
macrophotographs in day light

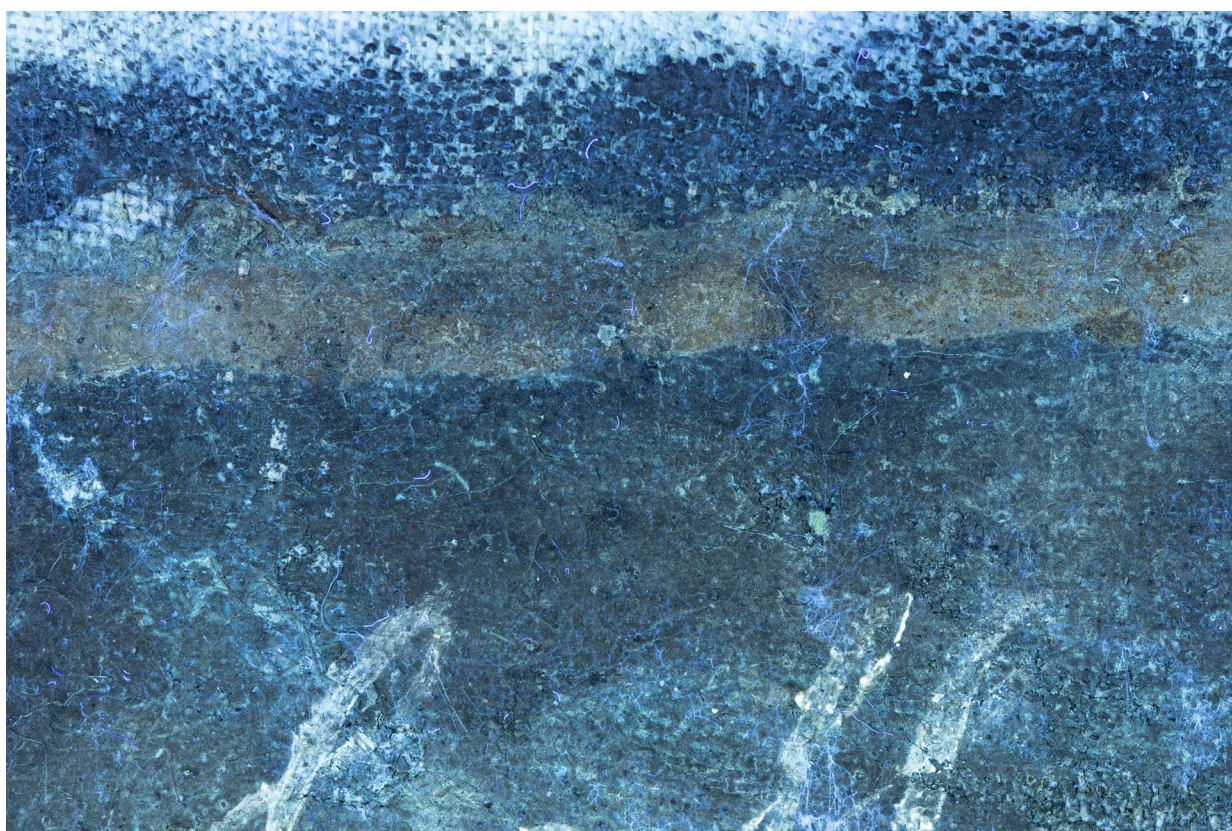




detail of defects in paint and ground layer of the painting  
macrophotographs in day light and UV luminescence



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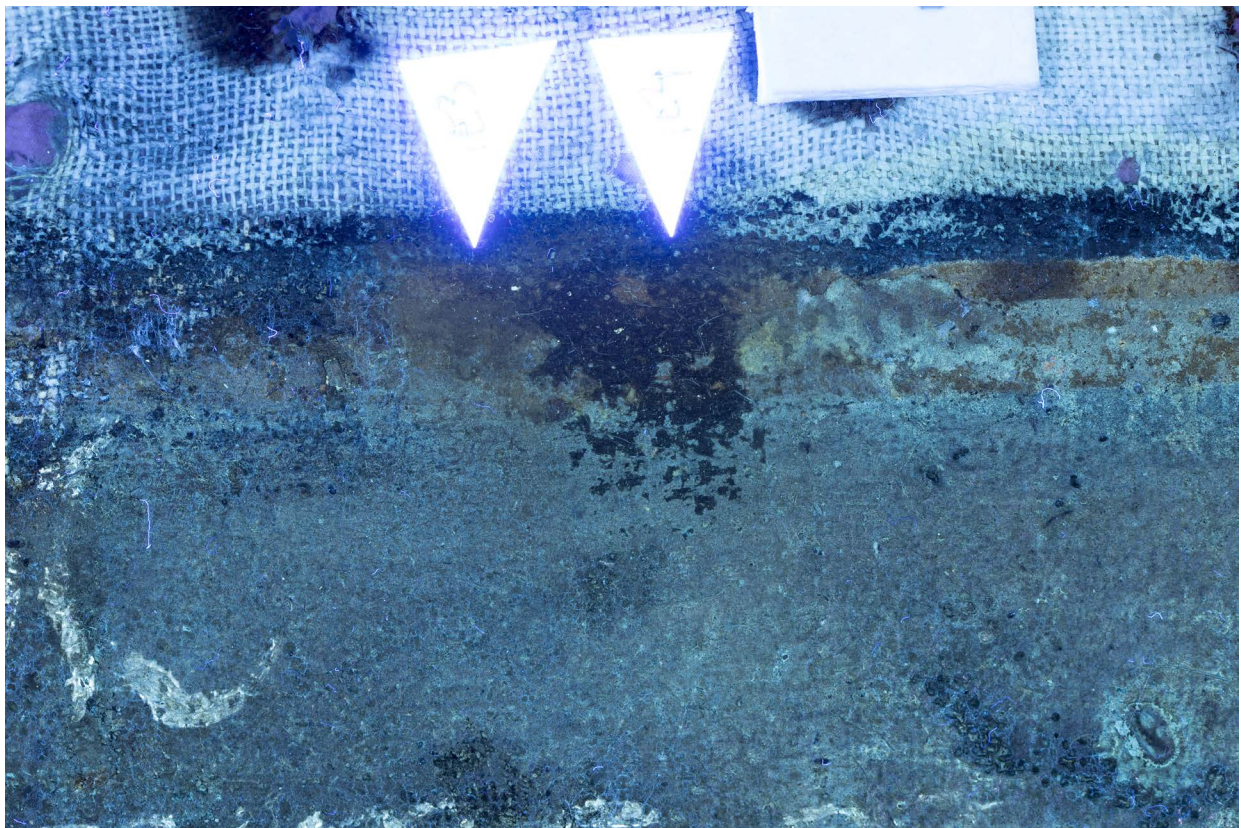
detail of overpainting  
macrophotographs in day light and UV luminescence





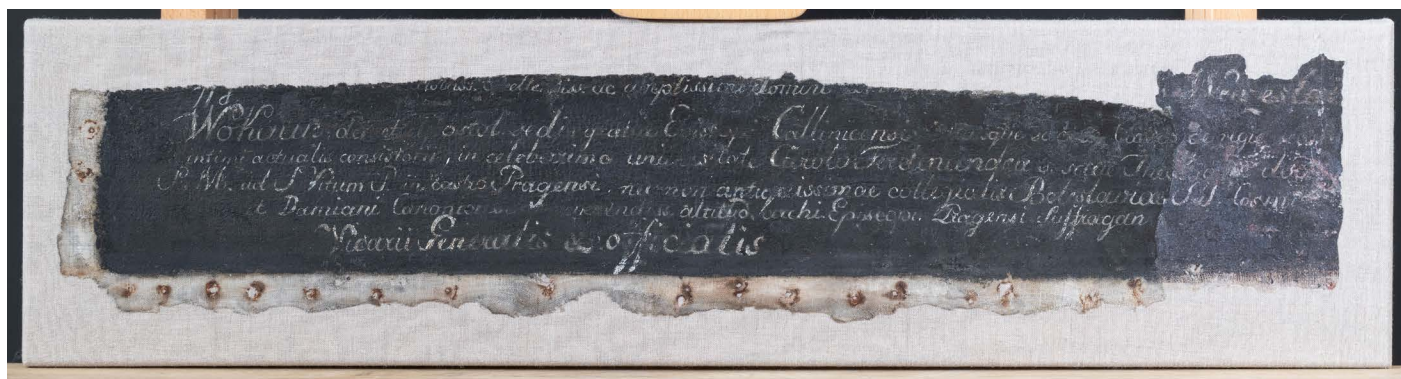
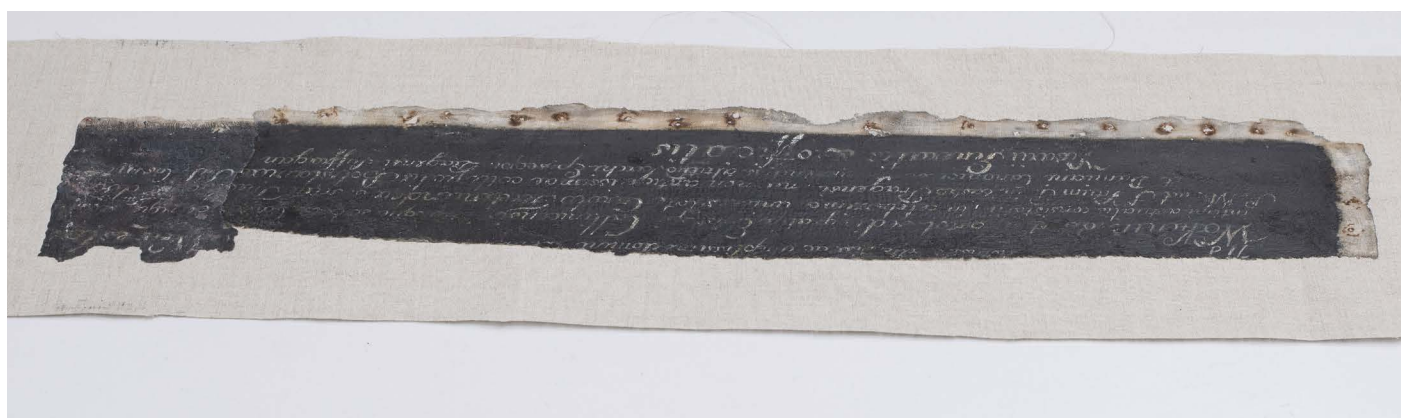
solubility tests of degraded varnish layer  
macrophotographs in day light and UV luminescence, detail





solubility tests of degraded varnish layer  
macrophotographs in day light and UV luminescence, detail





progress of lining the additive canvas next the printed copy of the part of inscription which continued over the original painting  
process of lining on BEVA folie and after stretching on a new stretcher

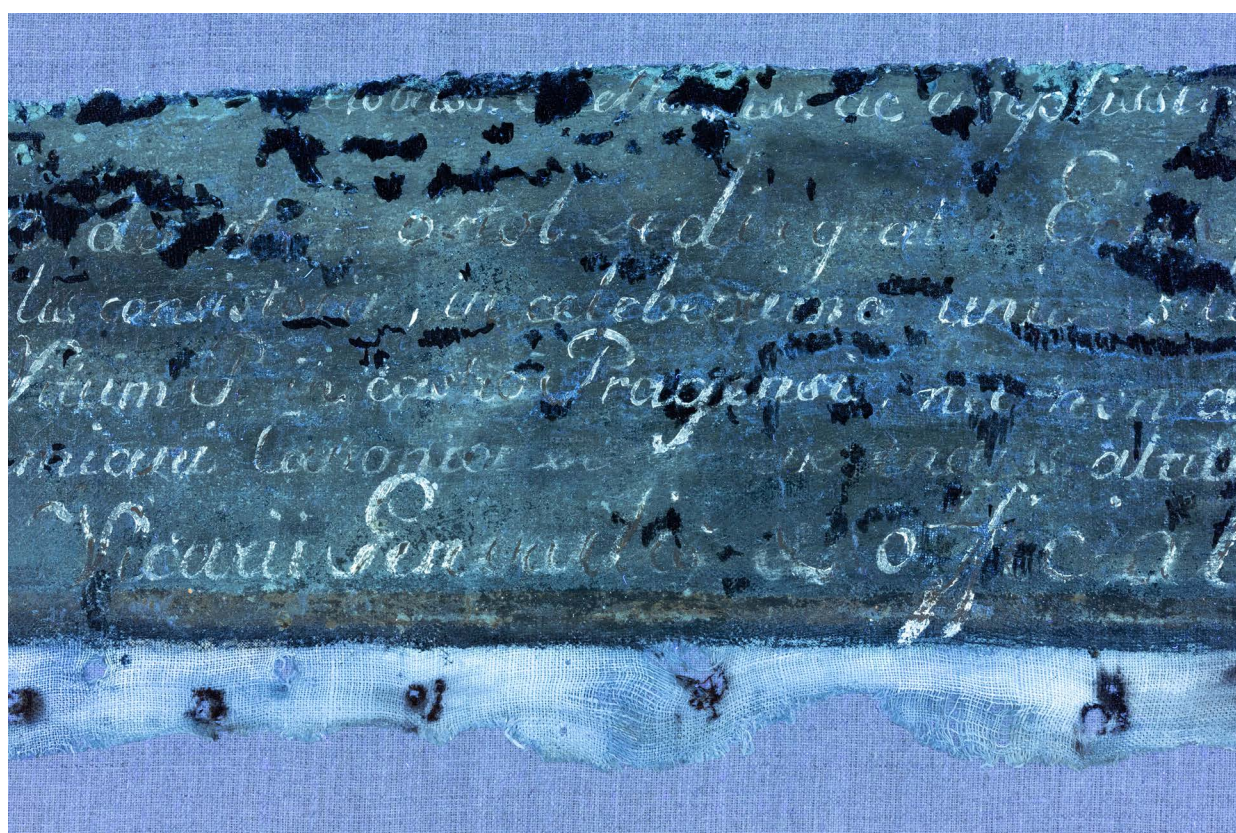
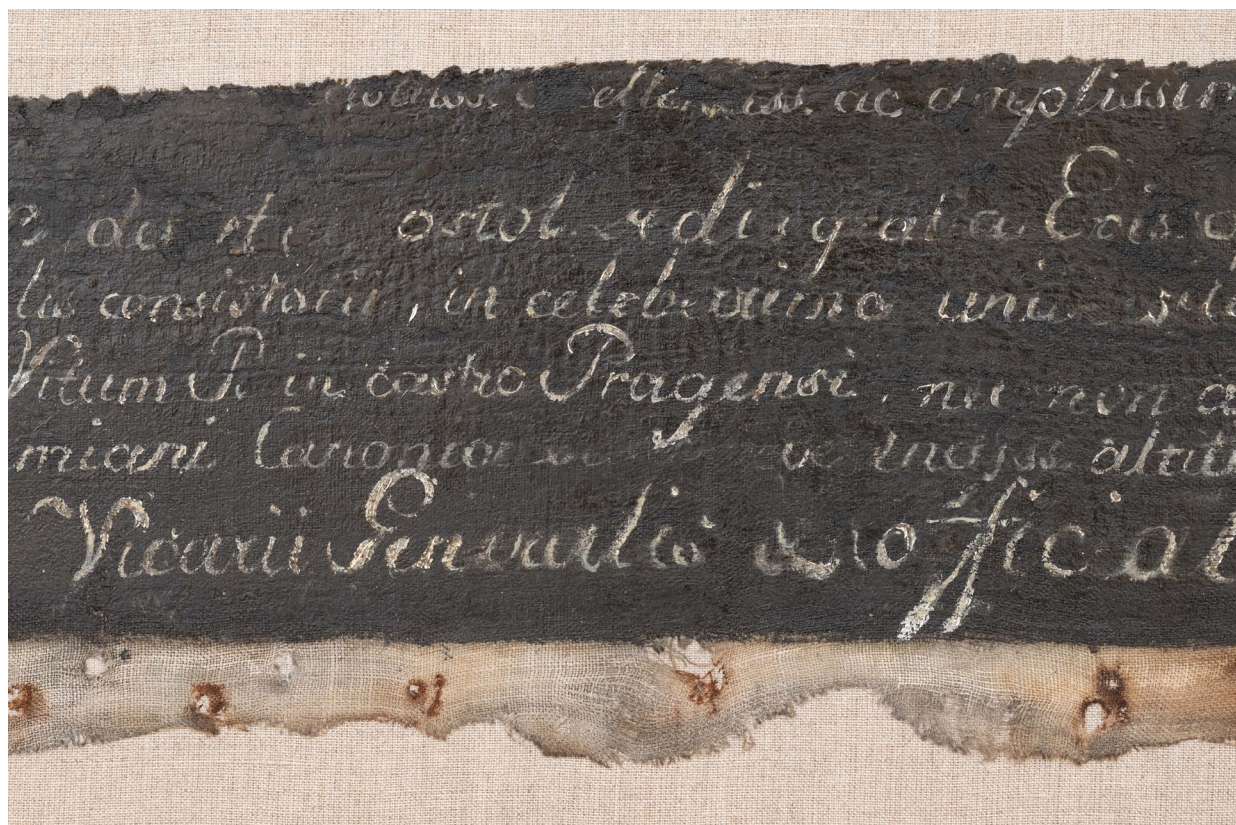


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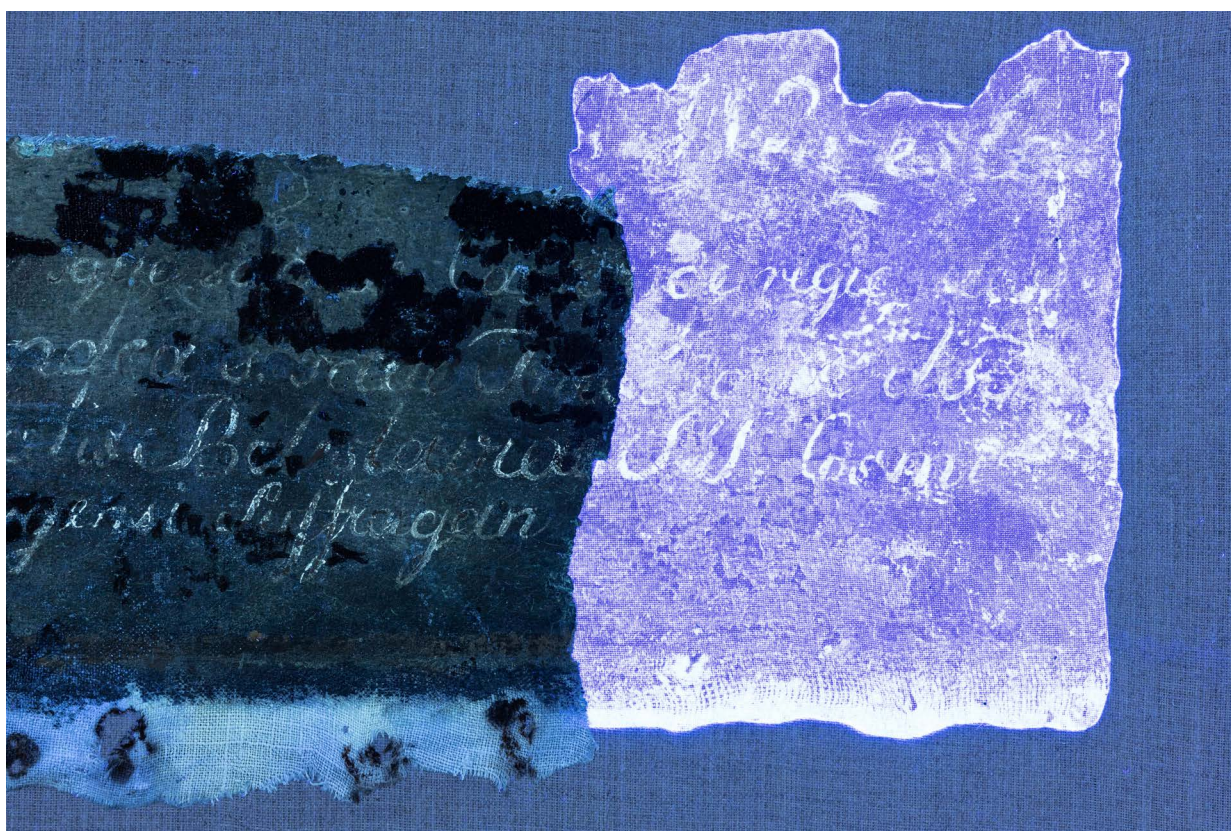
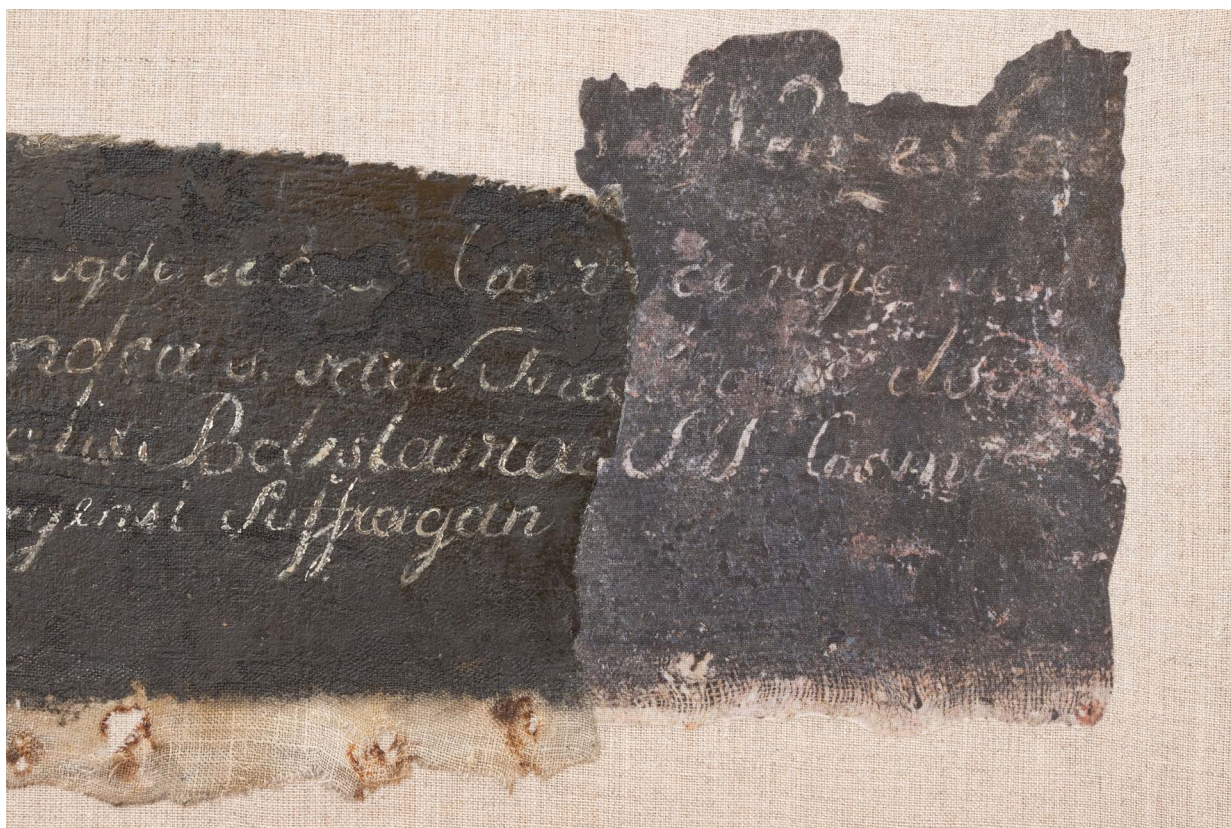
condition after retouching and final varnish application  
photography in day light and UV luminescence





condition after retouching and final varnish application, detail  
photography in day light and UV luminescence





condition after retouching and final varnish application, detail  
photography in day light and UV luminescence



## DECORATIVE FRAME

THE PORTRAIT OF PRAGUE ARCHIBISHOP ANTONÍN VÁCLAV VOKOUN

author unkown

THE CZECH MUSEUM OF SILVER IN KUTNÁ HORA



THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition before treatment  
photography in day light, front side





condition before treatment  
photography in day light, reverse side



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



details of defects caused by insect  
photographs in day light





details of defects  
photographs in day light



THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



details of defects  
photographs in day light





condition before treatment, details  
photographs in day light



THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



condition before treatment, details  
photographs in day light





details of defects caused by insect  
photographs in day light

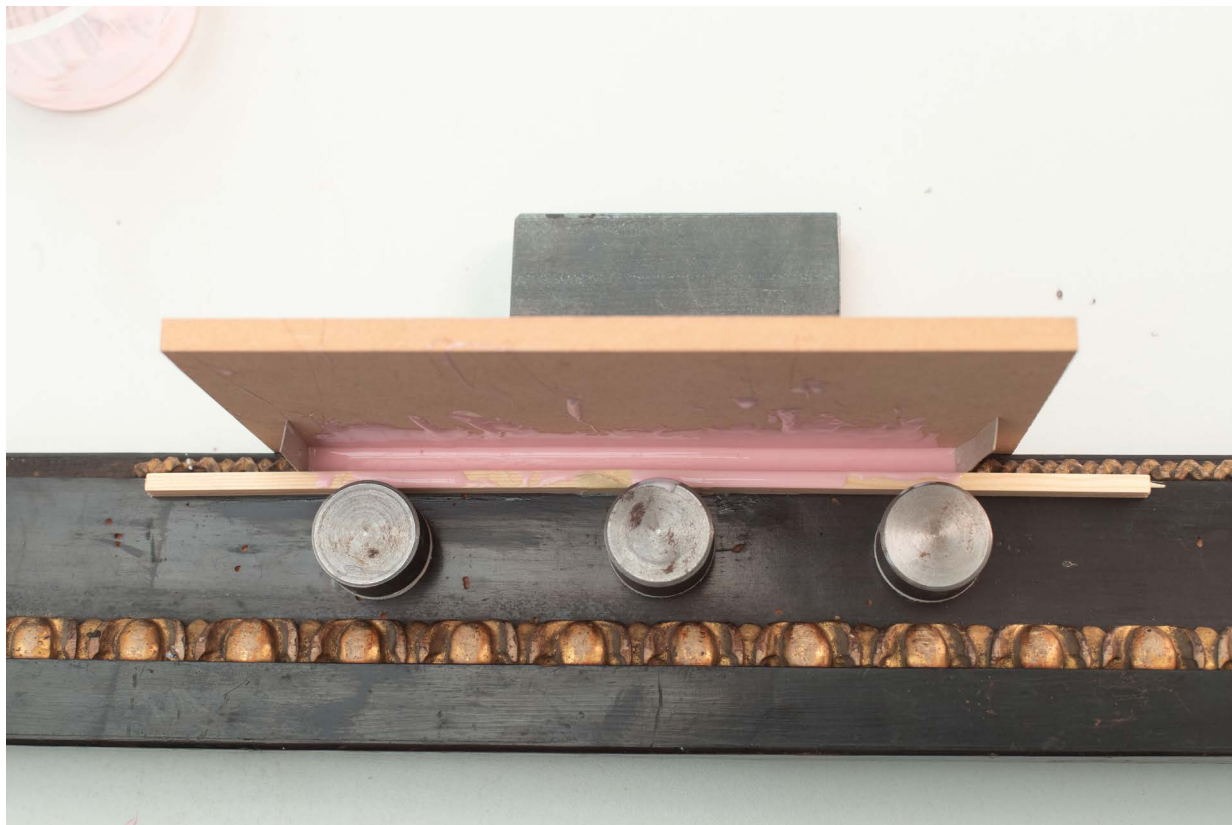


## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



preparation for moulding of the gilded curving for the reconstruction of missing part  
building of the construction

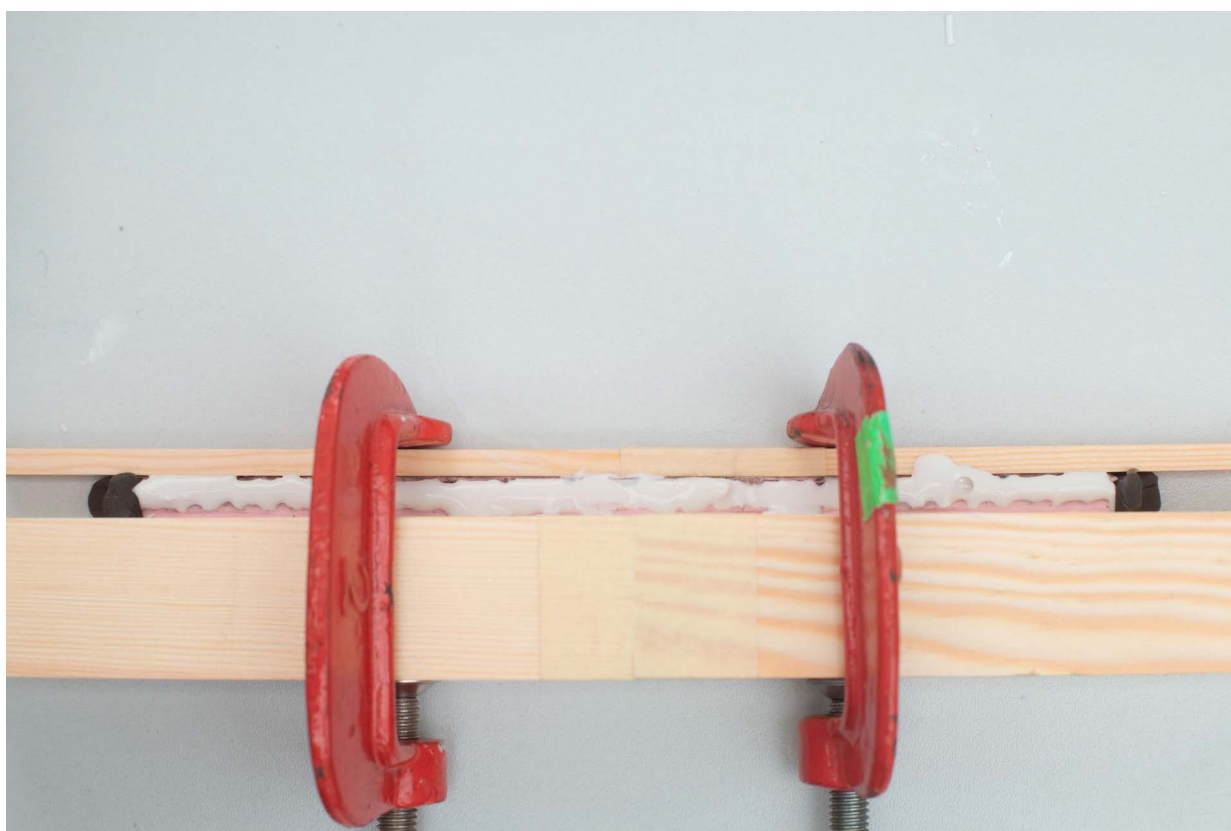
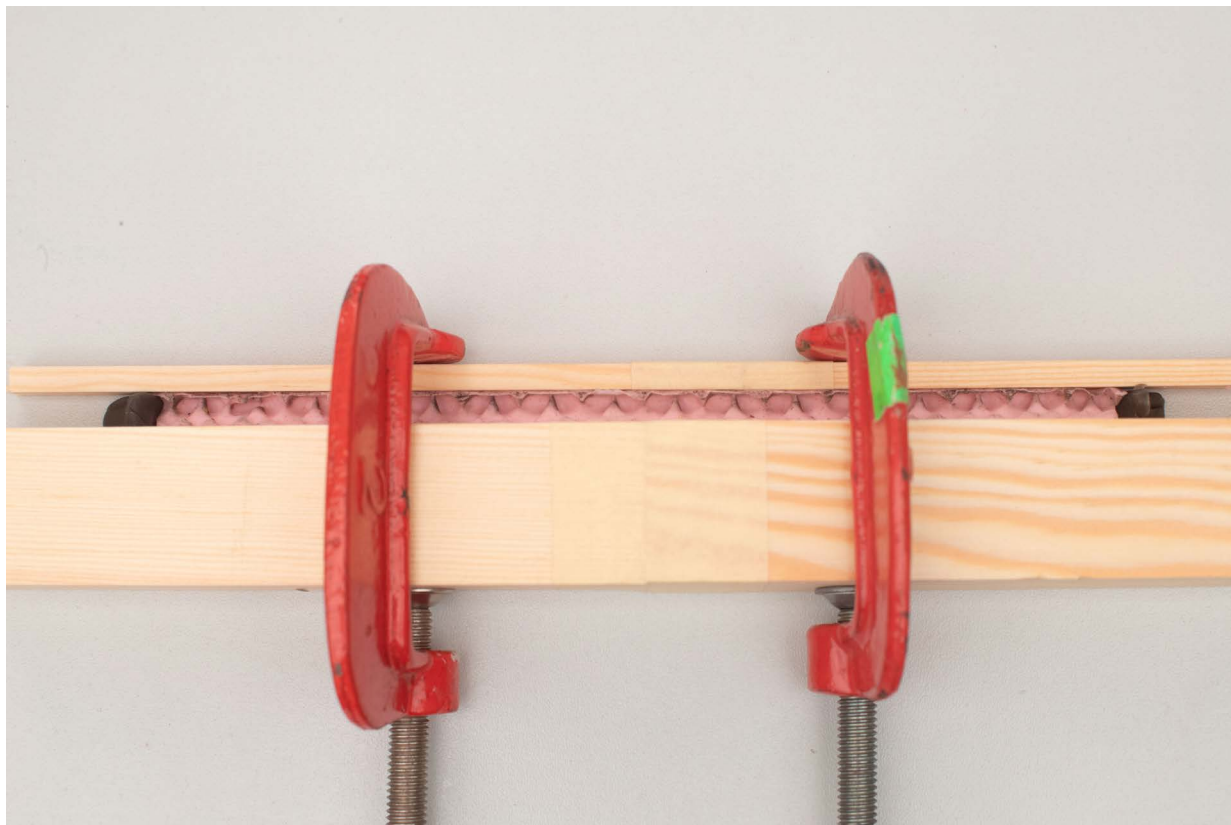




preparation for moulding of the gilded curving for the reconstruction of missing part  
application of silicone and photography of the resulting silicone mould



## THE PORTRAIT OF PRAGUE ARCHBISHOP ANTONÍN VÁCLAV VOKOUN



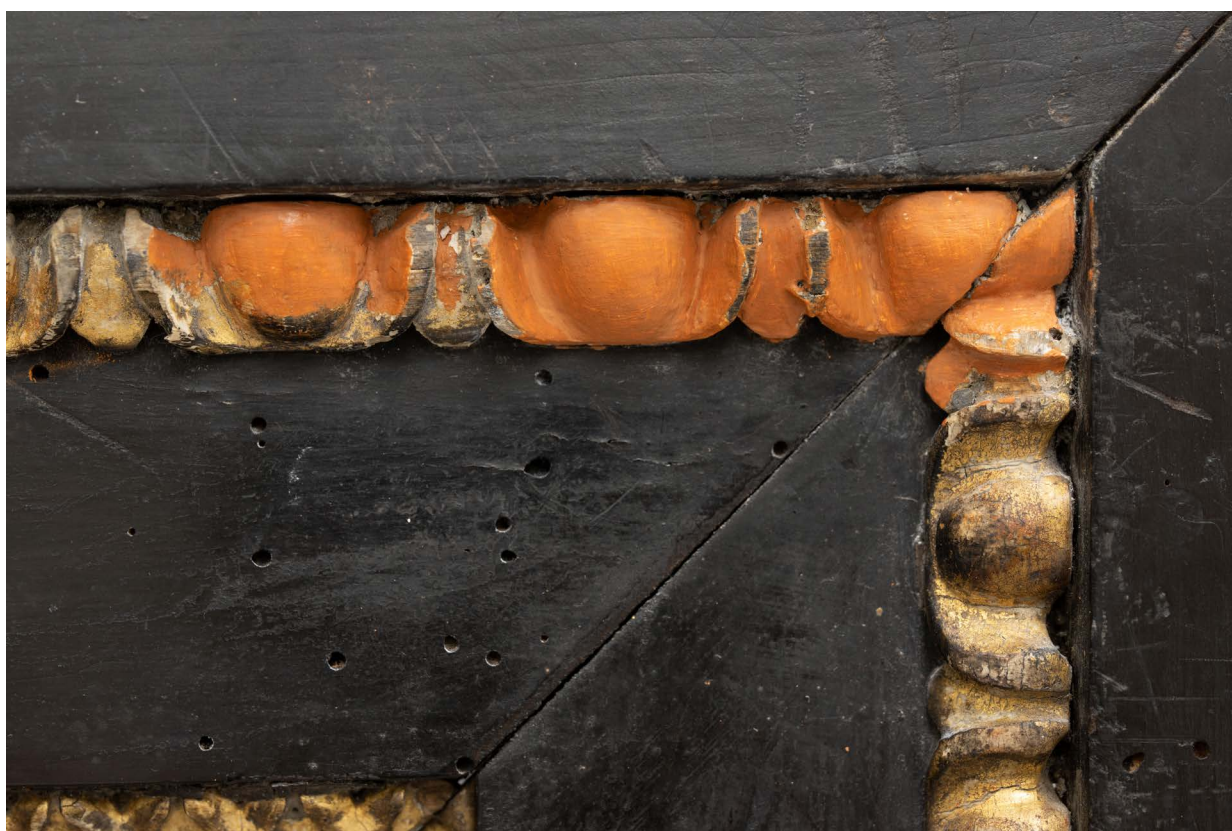
preparation of the reconstruction for missing part of the curving  
building of the construction for pouring the gypsum





progress of the inpainting and application of patina on the reconstruction for missing part of the curving





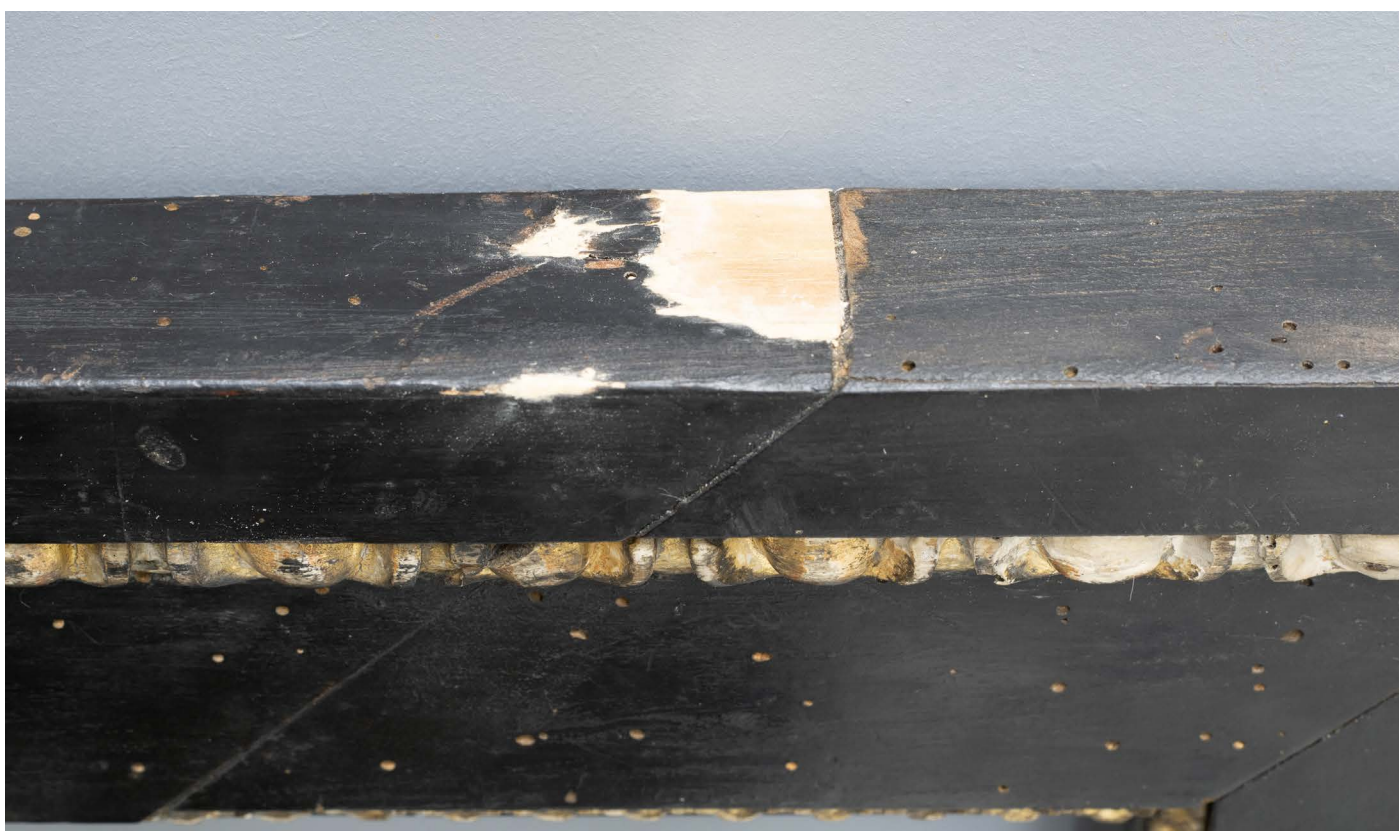
progress of reconstruction of missing gilding  
application of gesso layer and polimenth





progress of reconstruction of missing gilding  
application of gilding and patina





details of wooden insertings from lime wood and infilling the defects with commercial wooden putty





details of wooden insertings from lime wood and infilling the defects with commercial wooden putty