

Proceedings of
a Symposium at
the Getty Center,
May 17–18, 2009

Facing the Challenges of Panel Paintings Conservation: Trends, Treatments, and Training



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Proceedings from the symposium Facing the Challenges
of Panel Paintings Conservation: Trends, Treatments,
and Training

Organized by the Getty Conservation Institute,
the Getty Foundation, and the J. Paul Getty Museum

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Edited by Alan Phenix and Sue Ann Chui

THE GETTY CONSERVATION INSTITUTE
LOS ANGELES

Front cover: Albrecht Dürer (German, 1471–1528), *Adam and Eve*, 1507, before treatment. Oil on panel, *Adam*, 209 × 81 cm (82.3 × 31.9 in.); *Eve*, 209 × 80 cm (82.3 × 31.5 in.). Museo Nacional del Prado, Madrid, P2177, P2178. Photo: Museo Nacional del Prado.

Back cover: Reverse of *Eve* (left) and *Adam* (right) after structural treatment. Photo: Courtesy of George Bisacca and José de la Fuente Martínez.

The Getty Conservation Institute
Timothy P. Whalen, *Director*
Jeanne Marie Teutonico, *Associate Director, Programs*

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Alan Phenix and Sue Ann Chui, *Volume Editors*
Sean Charette, *Production Coordinator*
Hespenheide Design, *Designer*

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Technical and Conservation Study of the Wooden Support of *The Pentecost* by Vasco Fernandes

Joana Salgueiro and Salomé de Carvalho

This study is the result of a partial combination of two PhD treatises on painting conservation, “The Sixteenth-Century Portuguese Painting of Vasco Fernandes: Technical and Conservation Study of the Wooden Supports” by Joana Salgueiro, and “History, Theory, and Deontology of Conservation and Restoration Applied to Portuguese Wooden Paintings” by Salomé de Carvalho.

The goal of the study is to deepen knowledge about techniques and materials used for sixteenth-century wooden panels, especially with regard to the work of the important Portuguese

painter Vasco Fernandes, commonly known as “Grão Vasco.” There are eleven paintings attributed to this painter. For this study, *The Pentecost* panel from the Santa Cruz Monastery in Coimbra, Portugal, is the focus, as it represents the painter’s finest work (fig. 1). It is the only panel signed by the artist, and it clearly exhibits the influence of the Italian Renaissance.

We saw that by studying this painting’s support in order to understand its original characteristics, we could shed light on the wooden supports of this period. It is our aim to create a chronology of the support, from its original

Figure 1

Vasco Fernandes (Portuguese, active 1475–1542), *The Pentecost*, 1534–35. Oil on panel, 166.5 × 165 × 1.5 cm (65.6 × 65.0 × 0.6 in.). Santa Cruz Monastery, Coimbra, Portugal. Photo: Universidade Católica Portuguesa/Mosteiro de Santa Cruz de Coimbra.

