

The Conservators

1. Wooden Tablets, Pinnacles, Center Portion - Richmond Conservation Studio

Richmond Conservation Studio is an art conservation laboratory located at 3202 Rosedale Avenue in Richmond, Virginia. The two principals of the firm, L. Cleo Mullins and Lorraine J. Brevig, both hold graduate degrees in the Conservation of Historic and Artistic Works and have a combined total of more than fifty years of experience in the field. The conservation laboratory itself is nearly three-thousand square feet in size, and is well equipped to treat both paintings and objects.

2 Framework, Angel Corbels - Russell Bernabo

Mr. Bernabo specializes in gilded work. He received a B.A. at Heidelberg College, an MA, University of Delaware and has served as an adjunct Professor of Art History, Virginia Commonwealth University, Richmond. His clients include public clients such as the Valentine Museum and the Museum of the Confederacy in Richmond as well as many private clients.

The History

St. Peter's Altarpiece was added after the Dec. 26, 1849 burning of the church. The 1850's church went through a "remodeling" with a new bell and organ. In that context the Altarpiece appeared. There is no mention of them in the Vestry minutes and no evidence of earlier tablets they may have replaced.

The Costs

Area	Cost
1. 4 wooden panels	\$8,880
2 Scaffolding Removal 4 tablets & Transportation to Richmond and back, Preparing program installation	6,750 3,500
3. Central Panel and pinnacles	18,000
4. Plaster framework, gilding Scaffolding , Covering	24,000
Contingency 5%	3,057
TOTAL PROJECT COST	\$64,187

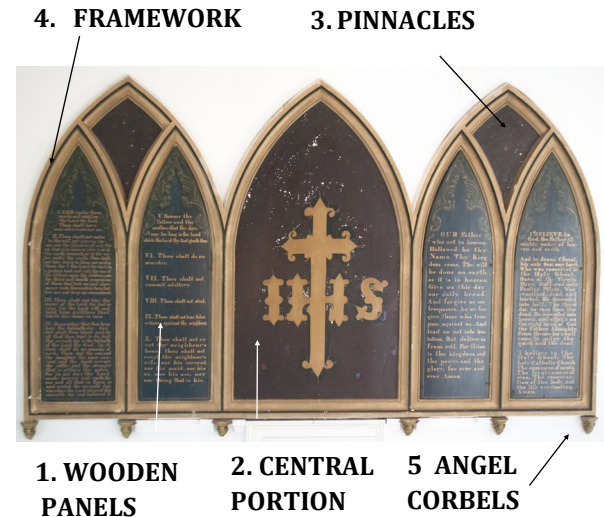
St. Peter's Episcopal Church

823 Water Street
P. O. Box 399
Port Royal, VA 22535

<http://www.churchsp.org/altarpiece>

RESTORING THE ALTARPIECE, 2016

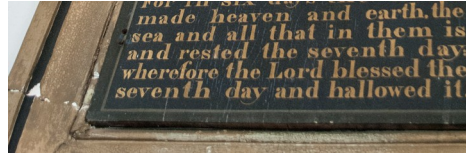
St. Peter's Episcopal Church



150 Years of Wear and Tear

1. WOODEN PANELS—Flaking, cracks, bowing.

Two of the panels are bowing visibly and appear detached at the top. The paint and ground layers are cracking, exposing the ground and brighter blue of the field.



2. CENTRAL SECTION—Over painting, cracks.

The tablets have been damaged by overpainting. The maroon overpaint is flaking to the plaster over large areas of the panel, particularly in the upper third of the panel. There is a large crack extending through the lower edge of the frame and up into the painted panel.



3. PINNACLES— Flaking, cracking and overpainting. There was previous flaking of the original surface of the pinnacles. Divots in the overpainted surface indicate that there was extensive previous flaking of the original surface.

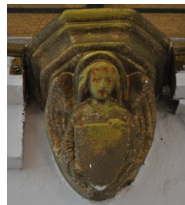


4. FRAMEWORK—Cracks, losses gilded surface loss. The tablets and the wall to which it is attached have suffered from moisture damage due to leaks along the roof flashing and cracks due to the earthquakes.

There are also cracks in the wall and plaster framework. There is fracturing in the lower left corner and upper left edges of the framework. There are missing sections such as that from the inner edge of the left-most arch. The original surface has been reduced and overpainted with gold colored paint. These layers have degraded, cracked and cupped. The surface is unstable and have an unattractive oxidized appearance.



5. ANGEL CORBELS - Poorly applied paint, cracks. There are cracks, cupping and numerous losses in painted surface. Red and green paint was hastily and sloppily applied.



Proposed Work for Each Section

Flaking - use of with a synthetic adhesive mixture, warmed in petroleum naphtha, and a small tacking iron.

Cracks -strengthened with linen patches and end-grain balsa wood blocks on the reverse, and the checks injected with an appropriate adhesive to stabilize them.

Cleaning - The paint surface will be cleaned on the obverse to remove the light surface grime and varnish.

Paint losses - Fill paint losses with a water soluble putty, and inpaint losses, scratches, and cracks to match the surrounding extant paint.

Cleaning - Clean to remove layers of overpaint with solvents.

Consolidation -Any original flaking paint will be consolidated as cleaning progresses.

Protective coating - After cleaning and consolidation are completed, apply a protective coating a Acryloid B-72 to the painted surface.

Paint losses -Fill paint losses, cracks, and low areas a water soluble putty, and inpaint losses to match the surrounding extant paint.

Repaint large areas of the upper part of the central panel.

Gold scrollwork -The gold scrollwork decoration on the pinnacles will be restored by comparing the two panels and copying the corresponding elements. Missing areas of gold will be in painted with titanium coated mica gold-toned powders.

Structural stabilization/repair to any framework elements that are loose or otherwise unstable.

Consolidation of all surfaces that are prone to further disintegration.

Application of an appropriate isolating layer - to separate historic materials from new work.

Cracks - Filling and other appropriate repair to cracks in framework.

Losses, chips, dents, scrapes, gouges, and other damage to the molding profiles - filling and other appropriate compensation for these issues.

Front and interior framework surfaces - Removal non-original paint layers. Application of a multi-layer painted finish that attempts to capture the spirit of the original gilded surface, including mica powder and various mediums at the conservator's discretion. For all exterior framework surfaces, application of a painted surface that blends with the white wall.

Corbels - Reduction of inappropriate coatings and restoration materials from the surface of six angel brackets.

Corbels - Minor restoration to chips and other damage to the figural castings at the conservator's discretion. Application of a similar painted surface, to blend with the plaster framework.