

PROPOSAL AND REALIZATION OF A NEW MODULABLE LINING SYSTEM, SUITABLE FOR BOTH ANTIQUE AND MODERN AND CONTEMPORARY PAINTINGS: RESEARCH, STUDY, SAMPLING, TEST

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THE STUDY is aimed at the realization, with a new material, easy to remove, totally reversible, of a lining system capable of effectively reducing the invasiveness of the original.

All the linings most in use today respond to the need to support the painted canvas with a new canvas and, all of them, with a more or less accentuated stiffening depending on the adhesive strength of the adhesive.

This adhesive allows an elastic lining with a natural material.

THE ADHESIVE OF CHOICE IS NATURAL RUBBER LATEX

The origin of the use of natural rubber is documented in the pre-Columbian indigenous cultures of Mesoamerica.

FEATURES

The main features are:

a very high **ELASTICITY** that transmits, in part, to the compatible materials on which it is used, has **ANTIFUNGAL AND ANTIBACTERIAL** properties, a exceptional delaminable adhesion, high flexural strength, excellent adhesiveness.

REVERSIBILITY Removing the rubber from the canvas, original or re-lining, is easier the thicker the adhesive layer, but even for thin layers it is **done through a peeling action and leaves no traces**.

FIELD OF USE

- **LIGHTWEIGHT LINING, WEAK, BUT EFFECTIVE STRUCTURAL AND MECHANICAL SUPPORT.** Once dry, the latex layer is superficially sticky, especially if it is placed next to another support treated in the same way. This property is useful when looking for a discreet and easily separable adhesion (e.g. about contemporary paintings to alleviate the pictorial load).
- **FRAME BACK PROTECTORS.** The protection of the back of the frame is always important, but it is much more so for paintings not kept in the museum. For this purpose I thought of the polyester "felt" and the wool and viscose "felt", but above all the wool felt (elastic and resistant, excellent thermal insulation, hardly flammable) for their natural grip: these fabrics, even if only placed next to the back of any painted canvas, they naturally adhere to it, and this adhesion can be increased with latex.
- **PRE-LINING INTERVENTIONS.** Latex can be extremely effective in cleaning the original canvas, when the fabric is intact, after the removal of an old lining or as a maintenance intervention.

FEASIBILITY CHECK FOR USE OF NATURAL RUBBER LATEX AS ADHESIVE IN PAINT LINING

Depending on whether the latex is given more or less thick (thus saturating the canvas more or less) and depending on the texture of the canvas and its thickness (I am referring to classic linen canvases) I can obtain different adhesive power, different structural support, while maintaining total reversibility.

I performed 7 delamination tests, i.e. tests on the adhesion strength of the coating (uni en iso 2411: 2001) expressed in newton / cm, of canvases of normal use in lining and painting, prepared in different ways, of which, for reference, the 3rd test 1 b specimen 2 with recipe lining with Florentine paste, and made to adhere with latex on a new cloth that simulates the re-sheath cloth. In test 2B the lining gave a higher adhesion result than that with paste glue.

• **ADHESIVE FOR POINTS AND THE USE OF A SCREEN** metal screens cannot be used because the adhesive strength, of the latex also glues the metal screen, better to use a micro-perforated plastic material: I used this system, with difficulty, to line a painting with significant conservation problems.

THE SEARCH CONTINUES ...

