

A study about the transferring techniques of mural paintings and A plan for representation of mural painting attributed to Sir Shirley in Isfahan AliQapu Palace

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Abstract:

Mural painting of Sir Sherley is a strappo wall painting which was detached from the portico wall of AliQapu palace in Isfahan during the 70s by Italian institute for middle and Far East (IsMEO) following the proof of hypothesis regarding its construction eras. The brickworks decoration layer beneath plaster layer shows that the building was built and completed in two different periods. This study responds to the needs of cultural heritage organization for returning the mural painting at its original location together with representation of brickworks layer. This wall painting has been restored in the past decade by cultural heritage experts. Previous restoration was done by assumption that the paint layers were recovered (reversing the paint layers and transferring them to new support) by ISMEO experts. Following the studies in this research, it became clear that the paint layers weren't recovered (reversed) and transferred to the new support. Unfortunately in the past decade due to false diagnosis, conservation and restoration operations were performed beneath the paint layers and the canvas of separation process was adhered to a new canvas layer.

In this research, technical and pathological studies together with classical wet chemistry analysis and instrumental analysis of Fourier transform infrared spectroscopy (FTIR) became a key role in determining the status of this mural painting, also the results were interpreted, justified and approved by library and historical studies. With a look at transferring methods for wall paintings and studying the technology of transferred wall paintings, the extent of damages to this mural painting which was done after decades was studied. The probable existence of pigments including white lead, blue lapis lazuli, green malachite, red lead and black carbon were identified by classical and instrumental analysis. It became clear that pastiglia is used. The separation adhesive and the stabilizer behind the paint layers used by IsMEO were identified respectively of plant origin and calcium carbonate filler which was used with binder. In addition Primal AC-33 was used as a stabilizer of paint layer and as a lining adhesive during restoration process in the last decade. Also for the first time, it became evident that the paint layers never were reversed. In the practical part of this thesis, a small piece of work was analyzed, transferred to new support and the paint layer was reversed. This experiment approves the hypothesis of reversed paint layers. Also in this research, the treatment plan, a plan for returning the mural painting at its original location and its representation has been proposed.

Keywords: Aliqapu in Isfahan, IsMEO, Representation, Sherley Brothers wall paintings, Strappo.