

תכלת



סטודיו לשימור ושחזור ציורי קיר

Conservation of Wall Paintings and Architectural Paint

דוח ביצוע עבודת שימור ציור קיר של אברהם אופק

בית ספר תל"י בית וגן ירושלים

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עבודת שימור של ציור קיר

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Conservation and restoration of the Painting of Avraham Ofek

Tali School in Bayit Ve'gan/ Stone in Kiryat Yovel,
in Jerusalem, Volta Ilit St 12



1. General

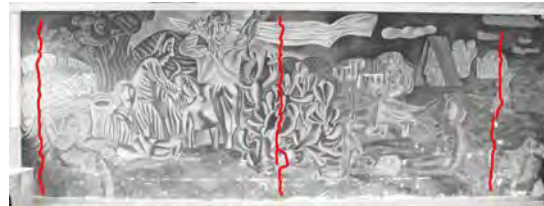
The painting in the entrance hall at the Tali School in Jerusalem was created by the painter Avraham Ofek in 1975 as we can see on his signature in the left upper corner of the painting.



The painting is about 20 square meters in size. It was painted in acrylics. Some areas in the painting are not completely waterproof which leads to the conclusion that the painter painted in several layers and worked with thin diluted paint glazes.



The wall shows a regular preparation which means no specific plasters were used. The construction of the wall seems to be as following:



1. grey concrete
2. coarse grained base plaster layer (about 1 cm thick)
3. thin fine upper coating (about 1 mm thick)



The painting shows two long vertical cracks. In those areas we can see a jute fabric which is incorporated inside the concrete underneath the base plaster layer.

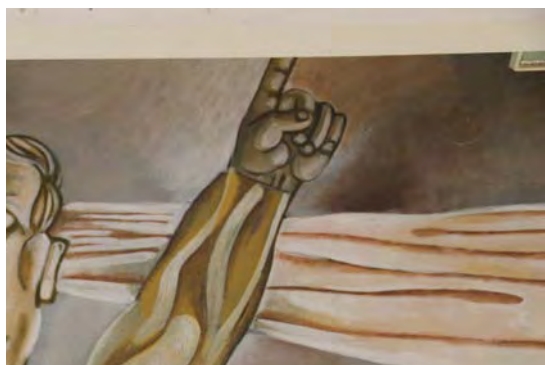
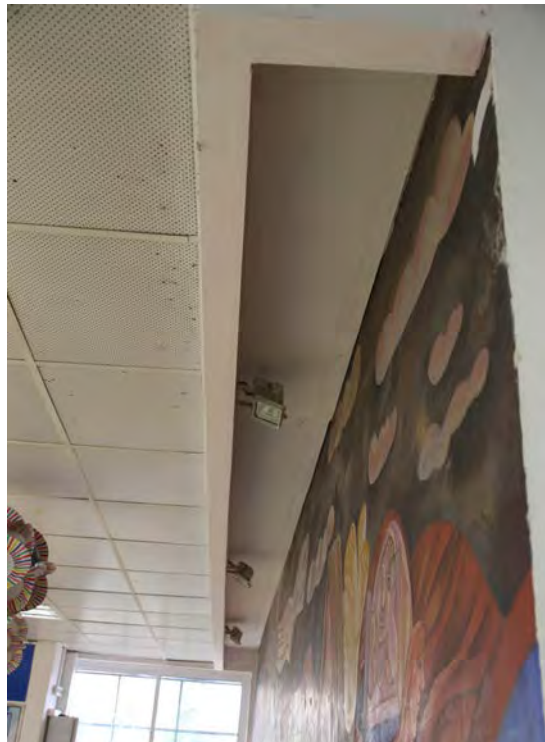
The right corner of the wall was reinforced with a metall armor which seats underneath the base plaster.



An approximately 40 cm high metall railing which served as protection for the painting was removed and will be replaced by a 1 m (?) high glass railing.



The todays construction of the ceiling is covering the last upper centimeters of the painting.



2. Condition of the painting before restoration

Due to the fact that the painting is located in the entrance hall of a school the main damages can be seen in the lower part of the painting. The main damages consist of paint and plaster losses. Especially the thin upper coating is damaged heavily. In some parts we can see deeper flaws that reach the base plaster layer. In these areas which also show big vertical cracks the plaster moves slightly but still is stable in its structure.

Further damages are scratches, pencil strokes and writings and stains of white wall paint which were smeared over the painting. The painting surface is dusty.

About approximately 10 years ago the painting was undergoing conservation and restoration treatments which included filling of plaster losses and paint retouching.

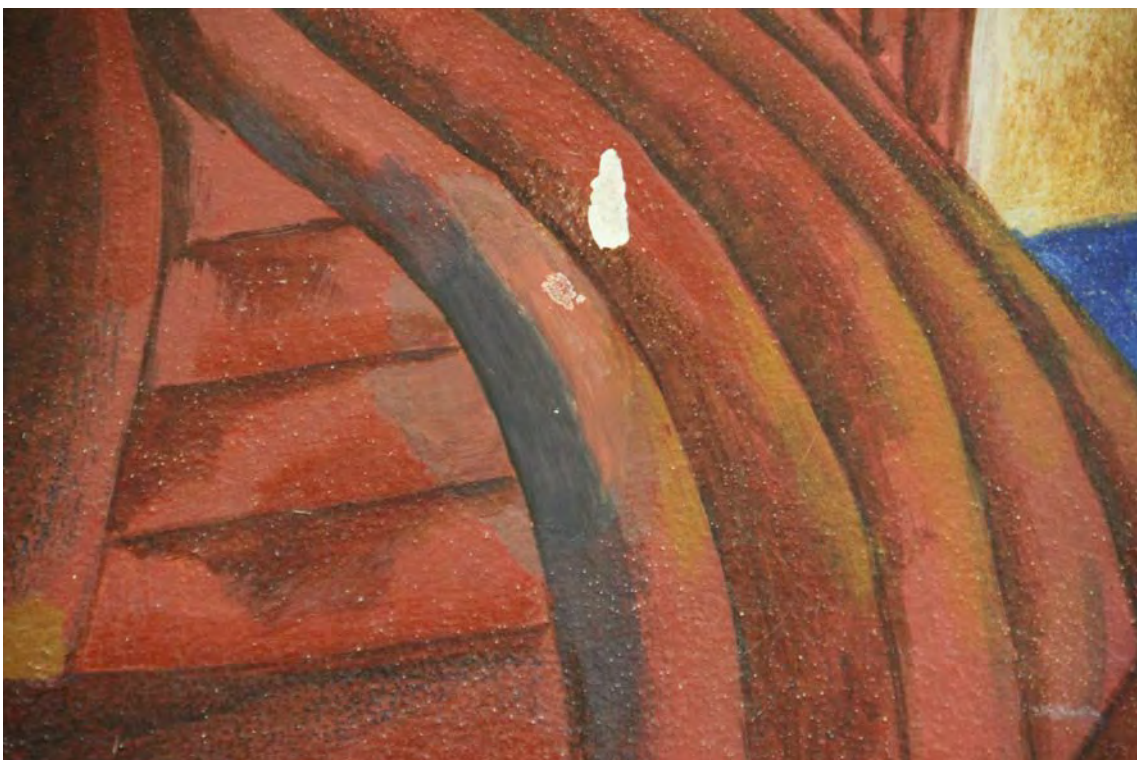
Condition before restoration



Paint and plaster losses



Paint and plaster losses, cracks
Former restoration (lower picture)



Deeper losses in the base plaster layer



Stains of white paint



Scratches and pencil writings



3. Conservation and restoration treatment

3.1 Surface cleaning

The painting surface was first cleaned dry with a brush and thereafter carefully cleaned with a damp rag in waterproof areas.

Pencil strokes and writings could be removed by using a regular pencil eraser.

3.2 Removing of white paint stains

Stains were carefully removed with a water/alcohol gel (1:1). Cellulose powder was used as thickener.

3.3 Consolidation of the paint layer

The painting surface is very stable and does not need a surface consolidation. In the areas of paint and plaster losses the edges of the paint layer were consolidated with an acrylic binder diluted in water (Acryl 33 in Water, 1:6)

3.4 Mortar injection

The areas of deep plaster losses were selectively consolidated by injecting a lime based injection mortar (Ledan).

3.4 Filling of plaster losses and cracks

Deep plaster losses were filled with a semi coarse lime based mortar (Weber, Finitura).

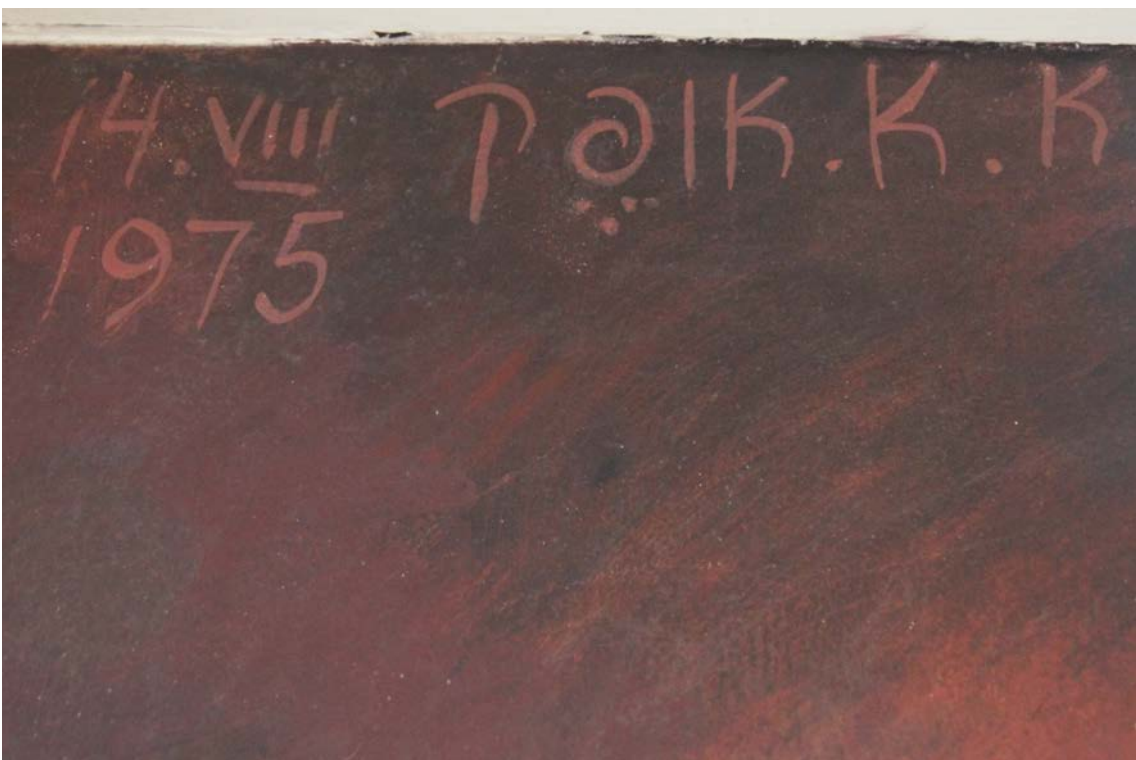
Losses in the upper coating were filled with a fine chalk based mortar (Merek Spachtel 2000). The fillings were applied with small spatulas and smoothed after drying with a damp sponge.

The plaster was applied in a very precise matter so that no original painting surface was covered by the repair mortar.

3.5 Retouching

Dry fillings were primed with a thin layer of cellulose glue in order to prepare them for the following retouch. For retouching high quality acrylic paints were used. The paints were mixed on the palette in order to match to the original colours and shades of the painting.

Removing of white paint stains



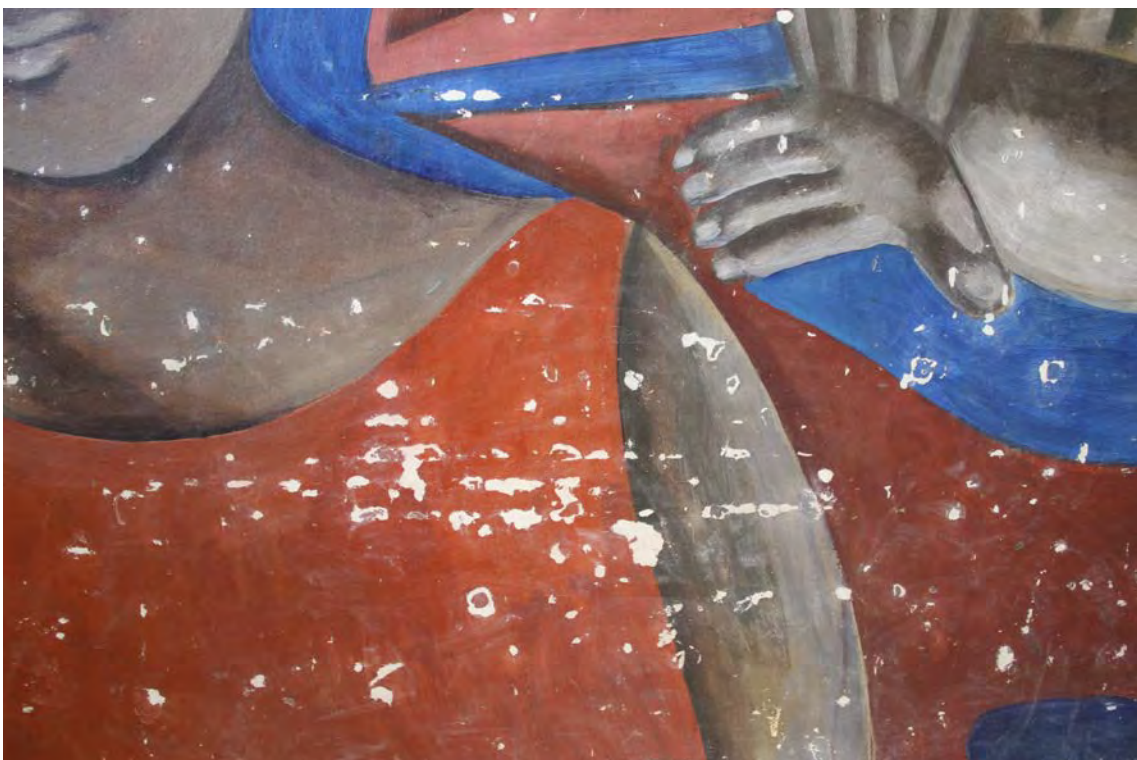


Cleaning of surface contamination (pencil strokes)



Filling of plaster losses





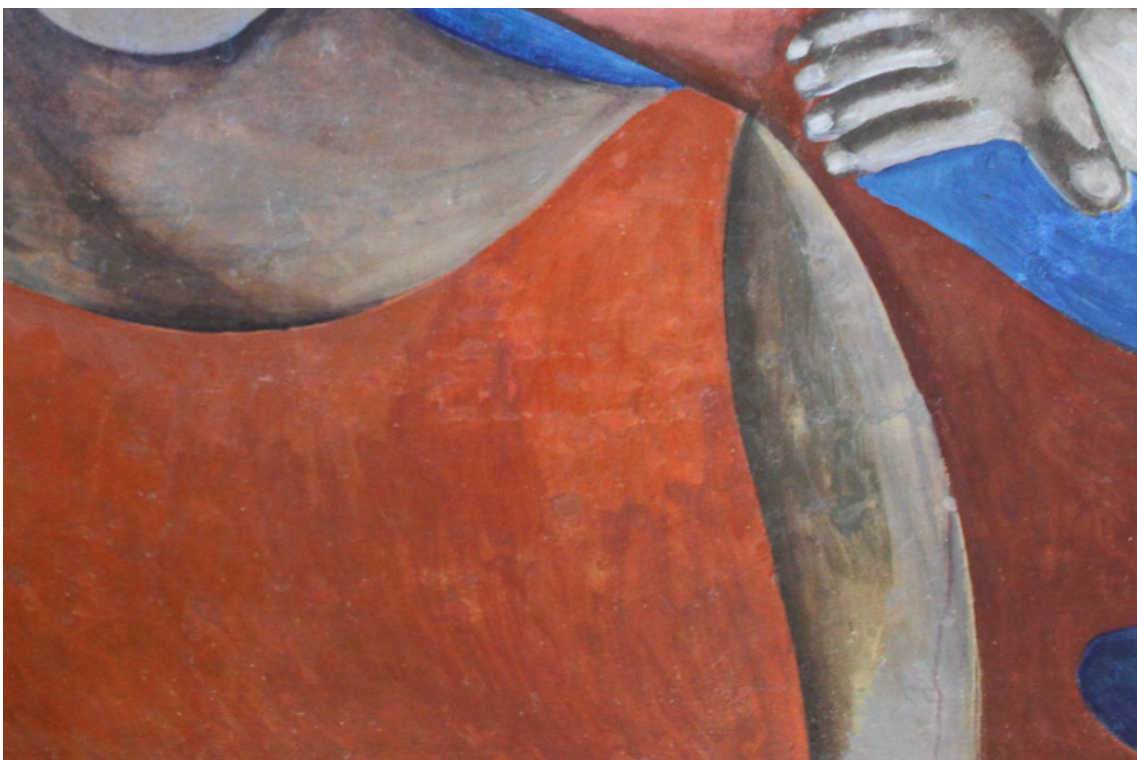


Retouching













Retouching of the scratches



Final condition after restoration















