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## **Examination and Conservation of 'Flight into Egypt' 1884 by Frederick Goodall**

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### **ABSTRACT**

*Flight into Egypt* is considered the largest painting by Frederick Goodall (1822-1904), in the Southern Hemisphere. Painted in 1884, it measures 3660 x 2140mm without the frame, and was purchased by the Whanganui community in 1922 for the Sarjeant Gallery collection.

The painting has been on permanent display since the Sarjeant Gallery's opening in 1919. After hanging in a stairwell for nearly 100 years, the redevelopment of the museum meant that the work had to be removed. This presented the first opportunity to examine and treat the painting in a conservation studio.

The work was suffering flaking paint and losses over a third of the surface. This paper discusses the approach to the treatment of a very large painting in such a state of deterioration. The reason for the fragile paint layer, not normally associated with Goodall paintings, may be due to the ground layer containing zinc white as well as exposure to water during an historic fire in the artist's studio.

Because of the degree of deterioration and size of the work, it was first consolidated onsite in 2010 and was unframed and prepared for crating and transport in 2016. Delivered to the conservation studios at the Auckland Art Gallery, the treatment took more than four months to complete and was carried out by two conservators. This involved surface cleaning, consolidation of large areas of fragile paint, filling and retouching of the paint loss and repair of the support tacking edges at all corners. This time was also an opportunity for cross sections to be taken and analysed through SEM-EDS and FTIR, helping to understand the technique and materials of Frederick Goodall.

### **BIOGRAPHY**

Ingrid is originally from Australia, where she completed a degree in Fine Arts and later a degree in Applied Science – Conservation of Cultural materials, specialising in paintings.

Following her graduation, she took up an internship at the Ian Potter Conservation Centre at Melbourne University and worked briefly at the National Gallery of Victoria before taking up her current position at the Auckland Art Gallery in 2001.