

Bonadsmåleri under lupp

Spektroskopiska analyser av färg och teknik
i sydsvenska bonadsmålningar 1700–1870

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Abstract

The objects of this PhD thesis are Southern Swedish painted wall-hangings: folk art paintings from the 18th and 19th centuries. The aim and objective of the study are: to investigate the construction and manufacturing processes of the painted wall-hangings; to identify both the painting materials and other substances employed; and, to document painting techniques used by different painters within this painted wall-hanging tradition. This is to get an increased understanding of the materials and techniques used, and the material development of these painted objects during the 18th and 19th centuries. The study is interdisciplinary in which Art Technological Source Research (ATSR) is combined with conservation science. Non-destructive and non-invasive analytical methods were preferentially used. Therefore spectroscopic methods including multi-spectral imaging systems, FT-Raman with a micro video probe head, FTIR with diffuse reflectance and Electron Microscopy with Elemental Analysis (SEM-EDX) were applied. Most of these chemical and technical analyses are undertaken on site. Supplementing analyses using spot tests and experimental reconstructions of coloring matters from plants and possible binder composition has then been carried out in the laboratory. In order to understand the manufacturing process of the wall-hangings also mock-ups were made. Historical recipes have been used to make these reconstructions. The Results indicate that generally inexpensive pigments such as chalk, red lead, ochres, orpiment, carbon black and woad have been used. Some artificial pigments such as; Prussian blue, emerald green and chrome yellow were introduced in the wall-hangings in the latter part of the era. The binding media in the paint contains egg and in some cases also starch. The paint is normally painted on reused linen cloth prepared with starch containing glue. During 19th century also paper has been used as a support. Representative for these painted objects is also that templates were adopted for the figures in the picture scenes and motifs. The significance of this study is that the materials science and knowledge of the technology used is important to be able to predict degradation risks, and to develop preventive and remedial conservation strategies for these objects. The technological material knowledge not only is crucial for preservation but also can supplement previous studies and previous attribution of Southern Swedish painted wall-hangings without signature.

LANGUAGE: Swedish

KEYWORDS: Bonadsmålteri, folkkonst, Art Technological Source Research, ATSR, Konsteknologi, materialanalys, färg, bindemedel, pigment, färgämne, spektroskopi, Raman, FTIR, SEM-EDX.

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