

Alison Smith ACR
Conservation and Restoration of Easel Paintings
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Condition Report

Artist: Samuel John Lamorna Birch

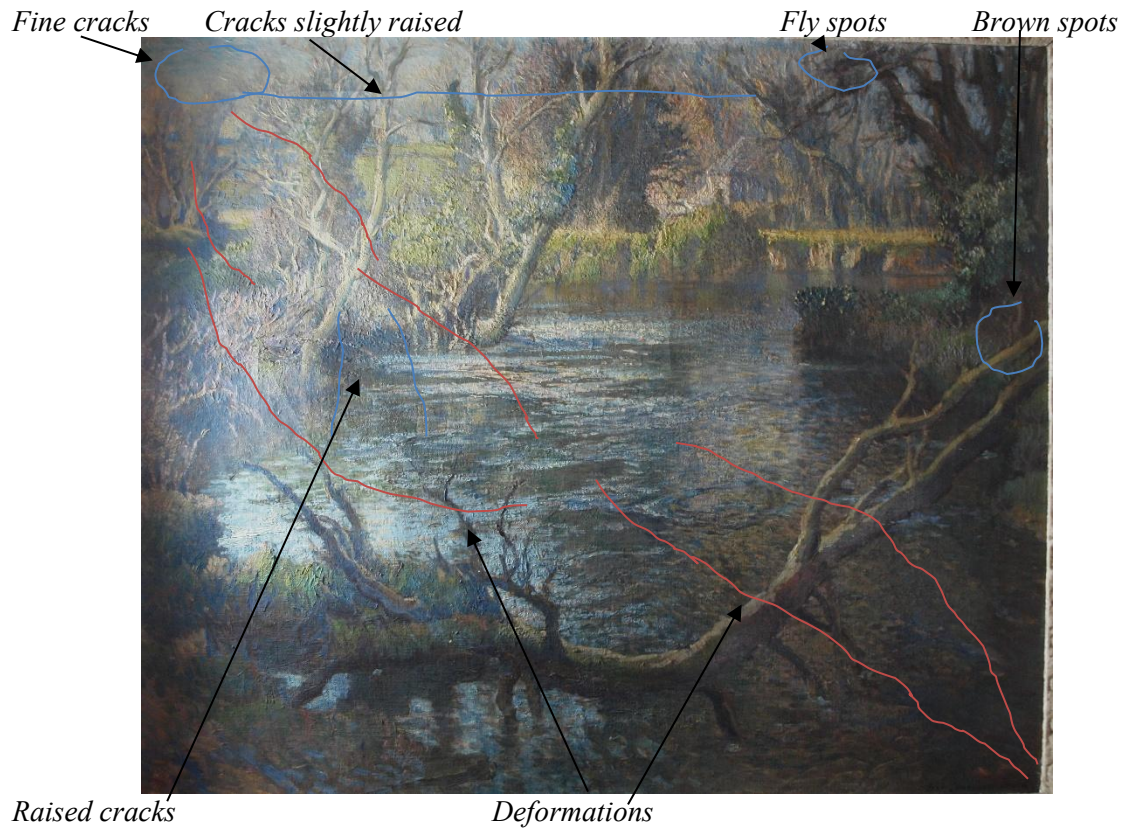
Title: Landscape

Dimensions: 63.5cm x 77cm



Support

The painting is an unlined oil on canvas with expandable stretcher; 4 stretcher expansion keys are missing. The mitres of the stretcher are open 3-4mm on the right-hand side and the canvas lacks tension overall. The lack of tension has created large deformations across the whole, most significantly from the bottom right corner. There are small spots of brown staining on the reverse of the canvas and a water mark bottom right. There are no holes or tears to the canvas.





Painting reverse showing brown spotting. Water mark.

Paint and Surface Layers

The paint has been directly applied with a degree of impasto onto a white commercial ground. The surface has numerous small cracks and small undulations due to the varying thickness of the paint. The cracks are stable although slightly raised over the line of the stretcher bars and isolated areas as marked above. There are no areas of flaking or paint loss and the impasto is in good condition.

The paint surface overall has a slightly matt appearance due to minimal varnish and surface dirt. Fly spots are evident top right and down the middle of the right-hand side is a small patch of brown spots most likely caused by the painting being housed in damp conditions and related to the brown spotting on the reverse. These spots are limited to this area on the face. Variations in gloss are due to paint application. There is no evidence of previous restoration or treatment for the painting.

Frame

The painting has a carved wooden decorative frame. There is evidence that originally the frame was gilded and has subsequently been gessoed and overpainted in a white glossy paint. The white paint covers some earlier losses and abrasions to the moulding. The top right corner mitre is slightly open but has no movement and there are old losses to the corners and along the bottom edge. There is a fair amount of dust and surface dirt on the frame. Woodworm exit holes can be seen down the lower left-hand side of the frame, this is old damage which does not affect the integrity of the frame and the infestation is not active.

The painting is held in the frame with bent nails and has dropped within the rebate leaving a gap at the top. There is no backing board or glazing.



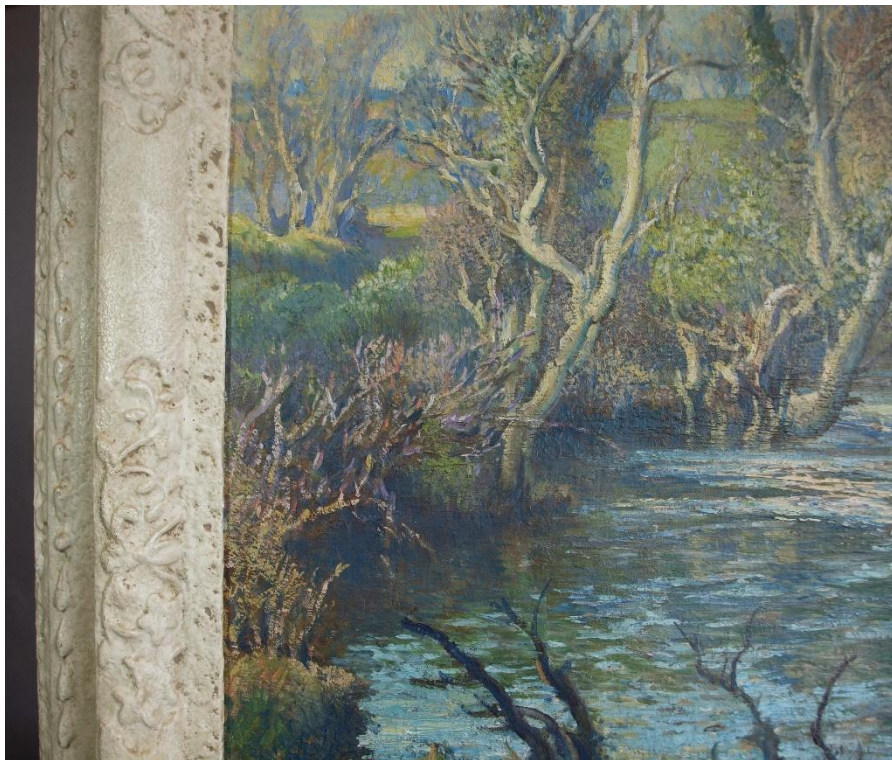
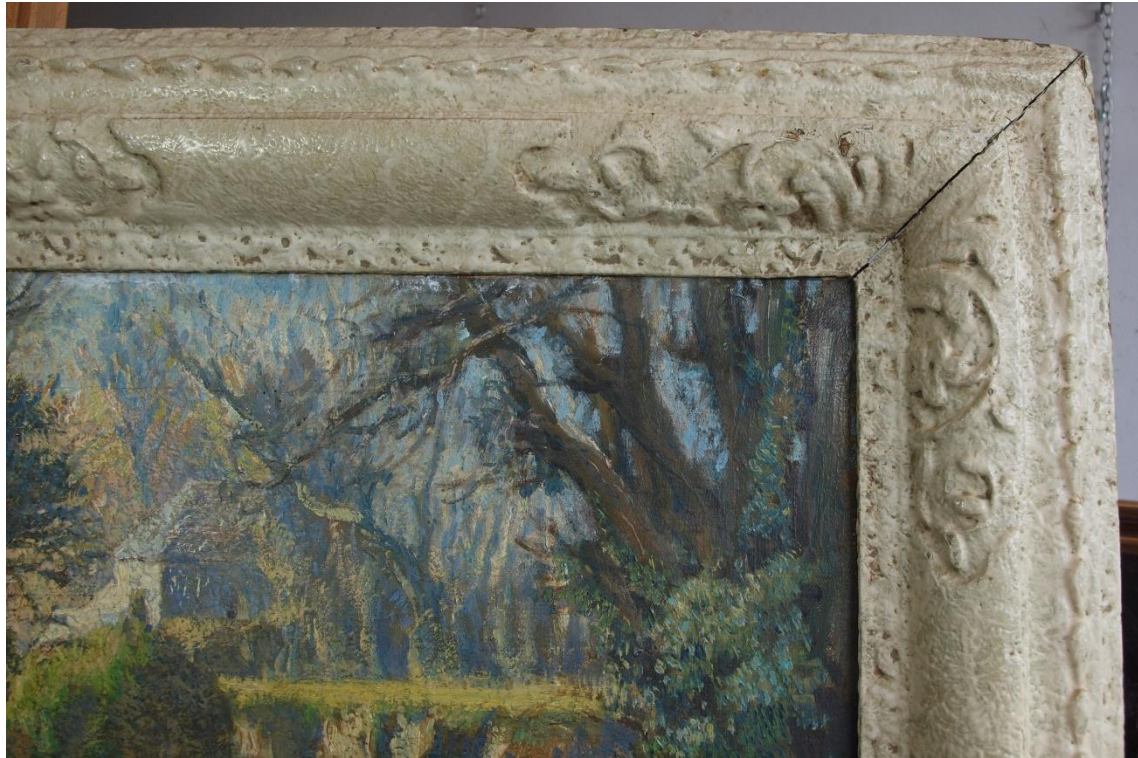
Detail of woodworm damage to frame.

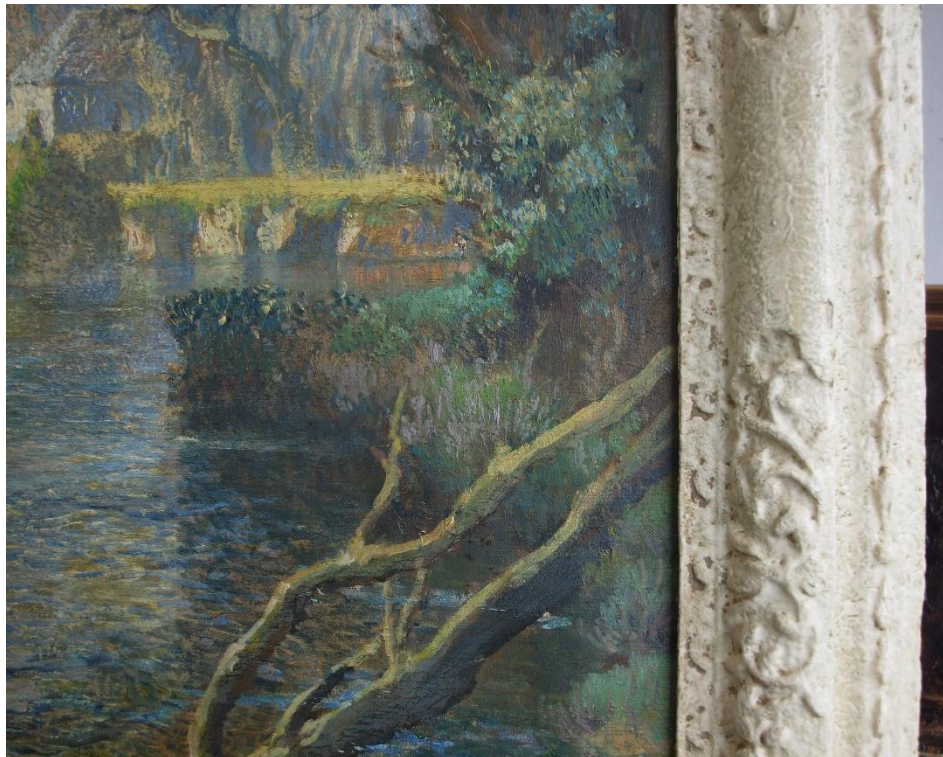
Summary.

The painting has some significant canvas deformations and patches of raised cracks but is stable and in good original condition overall. The deformations and brown spotting on the reverse are due to the painting having been previously kept in a damp environment. Aside from some keying out of the stretcher, the painting appears to have had no treatment or restoration. The frame is likely to be contemporary to the painting and is structurally sound. The gilding has been overpainted at a later stage.

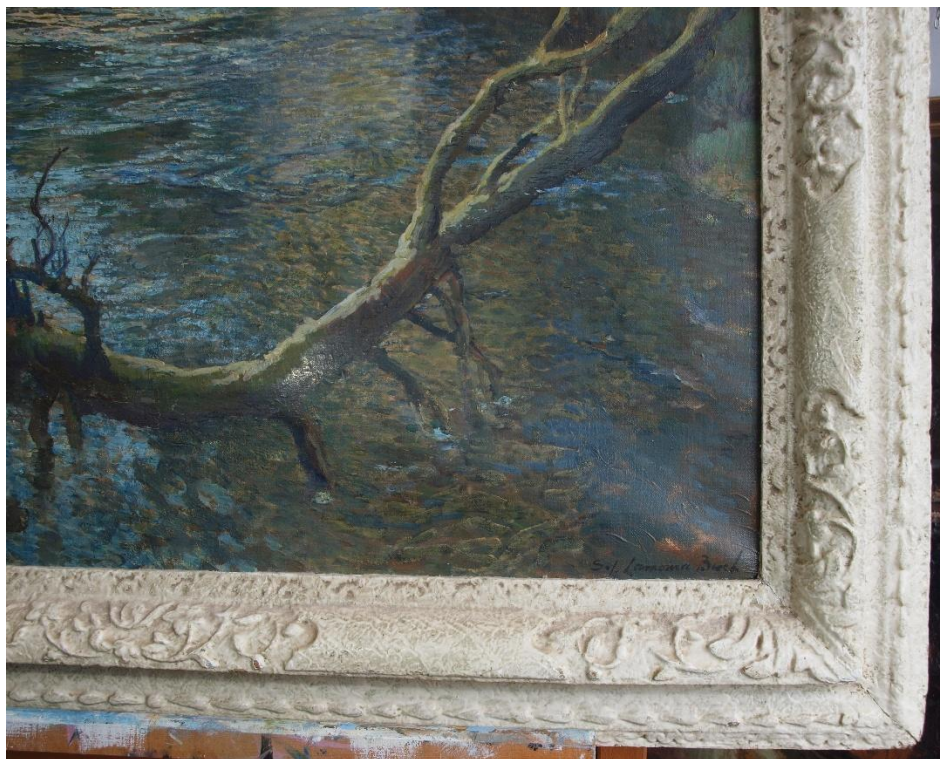
Alison Smith
16th June, 2026.







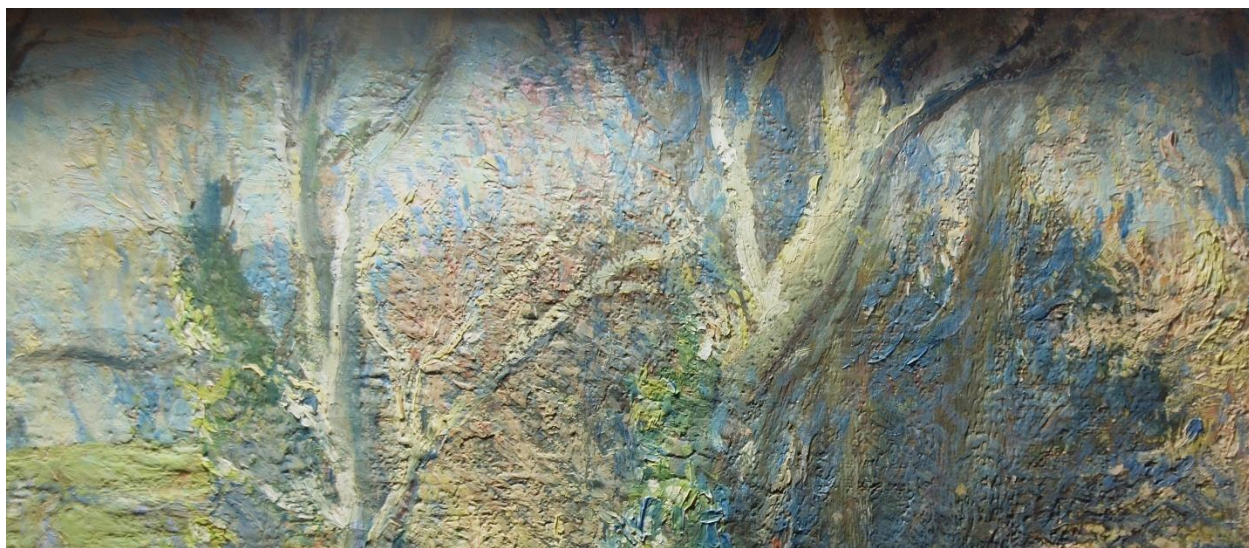
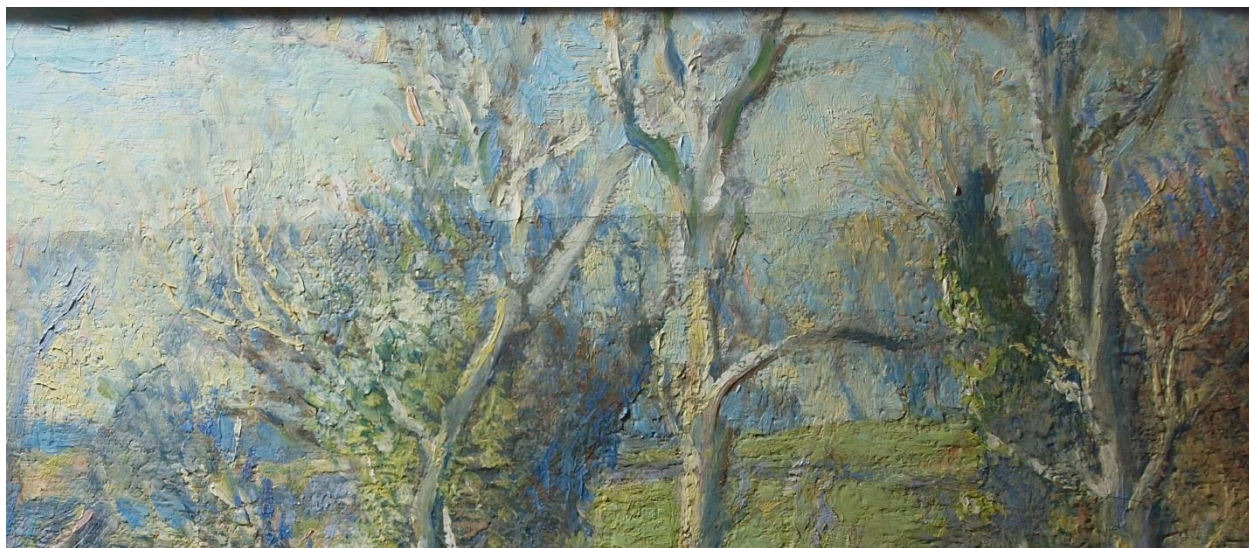




Detail of brown spotting on the reverse.



Details of labels and inscriptions.



Details of raised cracks over top stretcher bar.