

49.18.4 Condition Report and Treatment Proposal

Description

The painting was brought to Conservation for treatment associated with the ongoing European Expansion project. It was removed from its frame and examined under normal conditions, with the aid of low magnification, and under the microscope. Digital images were made under diffuse, specular, and raking white light, as well as with UVA-induced visible fluorescence and infrared reflectography (1250 - 1700 nm).

General description:

The painting is an oil on canvas in landscape format depicting shrubland outside London with a clouded sky. The details include staffage figures and identifiable villages and structures. Most prominent are a horse and cart are in the bottom right corner.

Auxiliary support:

The stretcher is four-membered and bridle-jointed with two key slots per join, measuring 30 $\frac{3}{4}$ by 24 inches. All 8 keys are present. The stretcher is particularly heavy and solid-feeling, suggesting it is made of a hardwood. This is supported by the visible pores throughout the wood. The inner faces of the top, bottom, and left members are beveled in an arced fashion where the bevel is deeper in the center of the bars. The stretcher members range from approximately $\frac{5}{8}$ to $\frac{1}{2}$ inch thick. The right member is not beveled.

Two long and thin inserts (likely wood) on the outer edges of the vertical stretcher members serve to slightly enlarge it. The motivation for enlarging the stretcher is unknown, since it does not appear to be excessively keyed out.

Two missing keys were replaced around 1982-1983, and all keys were secured with beeswax; residue of an adhesive and carrier indicate that prior to this, the keys were secured with paper tape. Indentations on the reverse show that the painting was previously held in the frame with nails.

The painting is backed with two FomeCor boards, with the outermost support being adhered to labels from previous exhibitions (see Appendix 4: Labels). The bottom member of the stretcher is covered in a fine whitish dust.

Primary support:

The weave structure of the primary canvas support is unknown, since it is entirely obscured by the lining canvas from the reverse. It was lined before being acquired by the museum with a glue-paste adhesive (estimated). The edges are wrapped with kraft paper tape. The lining canvas is made of fine, evenly spaced linen threads in a plain weave with 41 horizontal and 40 vertical threads per inch. The threads have a z-twist. Cusping is not visible on the original or lining canvas.

The lining canvas extends 1 inch along the back of the stretcher, and the kraft paper tape extends ½ inch. Through the tape along the edge, evenly spaced iron tacks securing the canvas are visible. The tacks are magnetic.

Preparation layer(s):

The canvas was prepared with a thick, smooth gesso layer obscuring most of the canvas texture. The white color of the priming is visible where small losses to the paint layer have occurred.

A preliminary layer of thinned brown paint was applied to the lower portion of the painting, used to block in the forms of the landscape, which is still visible in some low points and mid-toned shadows where paint has not been applied on top.

An infrared reflectogram captured at 1510 – 1700 nm shows that multiple horizon lines were drawn. The primary line extends across the horizon, while other partial horizontal lines only extend across some of the landscape and may have been used to portion off the distant land. Other instances of underdrawing are also more noticeable in the landscape, though there are no obvious compositional changes or drawings beneath the paint. The reflectogram reveals that the position of the horse's head has been moved slightly back.

A related graphite sketch on paper of the horse and cart in the bottom right corner is in the VMFA collection (2013.171) which shows that although the primary horse and cart are rendered the same, the accessory figures (another horse and a singular attendant) have been changed.

Paint layer(s):

The top half of the painting is dominated by sky; containing feathery, thinly applied clouds blended wet-into-wet with slight impasto in the highlights. The undersides of the clouds are a rich grey, but brief passages of subtle reds are visible. The top right corner is a saturated blue.

Vertical brushwork near the horizon indicates rain far in the distance. The horizon line depicts distant, striated land which slowly transitions into the foreground. Identifiable locations and structures are suggested along the horizon and are repeated motifs in other Constable paintings.

Moving forward in space, the paint becomes warmer in hue and more saturated as the atmospheric perspective decreases. In the foreground, the paint is more thickly applied, likely with tools other than a brush. The impasto forms the illusion of detail in the natural environment. As this is a larger studio painting, parts of the foreground were likely painted wet-over-semi-dry; glazes tinted with green or earth colors may have been applied to the landscape to unify the colors. The landscape is dotted with staffage including bathers, laborers, livestock, and dogs.

Black, white, red, blue, yellow, and browns are used within the painting. These may correspond with ivory or charcoal black, lead white, vermillion, Prussian blue, Naples yellow, and earth pigments, which have been identified in other paintings by Constable from 1824 – 1826. [1][2]

Surface coating(s):

Under UVA irradiation, a coating is present which fluoresces blue with a slight green cast, likely indicating a natural resin varnish; it appears to be applied by brush to achieve a thick, glossy layer. The painting's treatment history (see Appendix 3: Timeline (1825 – 2012)) suggests other surface coatings may be present.

Some of the coating extends onto the taped tacking margins.

Frame:

The frame is comprised of a hardwood molding with Louis XV style carved ornamentation, measuring 34 ¼ by 40 ½ inches with a 23 ½ by 29 ¾ inch window. The frame was originally created at a larger size and was previously sized down by removing sections at easily obscured areas along each side to be the appropriate size for the painting. The rabbet of the frame has been deepened with a hardwood buildout, which appears to be nailed on. The build out is 7/8-inch deep and beveled on the outer edges.

The painting is fit in its frame with a poplar slip frame, which is fit into the larger frame by a strip of cork on the top edge. The slip frame was added in 2001 to accommodate for glazing (now removed) and includes felt padding. The painting fits into the slip frame with strips of FomeCor on each side.

The painting is surrounded by a slip frame with a small cove. Moving outward, the frame is decorated by a fluted fascia with acanthus leaves and lotus. Following is a sanded frieze. A vinelike astragal separates the scoop profile of the molding, which is decorated with incised lines and foliage. Centered on each edge is a cartouche. The sweeps are decorated with festoons of five-petaled flowers. Scrolls and rinceau lead into the corners of rocaille decorated with lamb's tongue. The outer edges are dentilled.

Condition

General description/Condition Summary:

The painting is structurally stable for display but requires aesthetic treatment for increased legibility. The surface appears grimy with a hazy film the surface coating(s) have discolored significantly. The frame is dirty, with many areas of small losses and previous repairs. See Appendix 3: Timeline (1825 – 2012) for a summary of treatment history.

Auxiliary support:

The stretcher is structurally sound and in plane. All 8 keys are present and secure. It is unknown if the stretcher or its modifications are original to the painting's construction or modifications.

Primary support:

The current condition of the primary support is unknown, but x-rays taken in 1952 indicate that at least one original tacking edge was removed at the time of lining.

Both the original and lining canvas are aged. The lining remains well-adhered.

Together, they feel stiff but still retain flexibility and are not entirely brittle. The canvases are well-tensioned on the stretcher and in plane.

Preparation layer(s):

The ground layer appears well-adhered to the canvas and paint layers.

In the areas of paint loss, darker colors are visible below the original paint layer. It is unclear whether these colors are an intact toned priming layer or previous retouching.

Paint layer(s):

Throughout the painting, thin, straight hairline age cracks are present and most noticeable in the sky. The longest cracks extend horizontally, with shorter perpendicular cracks. The light passage of sky on the left edge contains more prominent vertical cracking, which may be related to a higher concentration of lead white. All cracks are jagged and closely spaced, which may relate to the canvas weave.

One small protruding vertical crack measuring approximately $\frac{1}{2}$ inch in the clouds above the horizon line is raised, and therefore visible with raking light (located $7\frac{1}{2}$ inches from the right and $10\frac{1}{2}$ inches down). The paint is flexible under a light amount of pressure, and there is a void behind it; it may be incipient of further cleavage. It does not appear to be caused by a puncture or dent from the reverse due to the condition of the lining canvas but may predate the lining or be caused by a slub in the canvas. The crack was first reported in 1983.

Many areas of the edges are abraded from the frame rabbet.

A small diagonal abrasion around $\frac{1}{4}$ inch long is located $12\frac{1}{2}$ inches from the right edge and $7\frac{1}{2}$ inches down has caused loss in the paint layer, leaving the white ground visible.

Some areas of the impasto have been disturbed by the heat and pressure of lining, causing them to slightly recess and create 'moats' around the high points.

Vaguely lighter patches of discoloration in the left half of the sky are noticeable. The exact cause is unknown but may be caused by overcleaning and 'scrubbing' the paint or blanching during a previous treatment.

Surface coating(s):

The varnish is yellowed with small cracks throughout. There are layer of grime atop the varnish layer, causing a filmy appearance, and loose dust overall.

Two small abrasions in the coating are visible in axial specular illumination. One measuring around a quarter inch long is located 2 inches from the left edge and $1\frac{1}{2}$ inches down. Another is around $\frac{3}{4}$ inch long and located $14\frac{1}{2}$ inches from the right edge and $1\frac{1}{2}$ inch up.

There is inpainting around the edges associated with former paint abrasion. Most notably, there is extensive retouching on the left edge, which extends roughly $\frac{1}{2}$ inch inwards. On the right side, it extends about $\frac{1}{4}$ inch. This is older retouching which has since been covered by the surface coating, so it now fluoresces similarly to the rest of

the painting, although slightly darker. It also has some fluorescence which may be caused by it containing lead white. The most recent retouching was completed in 2003 with watercolor, and is more visible, as it does not fluoresce under UV irradiation.

The painting is known to have been “waxed” in 1952. Although the exact meaning is ambiguous, a thin layer of beeswax and possibly carnauba wax may have been applied to the surface and polished with a soft brush to protect the varnish underneath. [3]

Frame:

One small round fragment of gesso (approximately ½ inches in diameter) detached from the frame during disassembly and has been saved for reattachment. Overall, the frame is worn across the front, with many small losses, previous repairs, and dust. Notably, there are small losses at many of the areas where the frame was previously sized down. The miters are open at all four corners but stabilized by the buildout. The painting is well supported. The wood of the buildout is marked, checked, gouged, and punctured on the back, which may indicate that it was made from a reused wood.

CITATIONS:

- [1] Sarah Cove, “Constable’s Oil Painting Materials and Techniques,” in *Constable* (Tate Gallery Publications, 1991).
- [2] Sarah Cove et al., “Mixing and Mingling: John Constable’s Oil Paint Mediums c. 1802-37, Including the Analysis of the ‘Manton’ Paint Box,” in *Painting Techniques History, Materials and Studio Practice: Contributions to the Dublin Congress, 7-11 September 1998* (International Institute for Conservation of Historic and Artistic Works, 1998).
- [3] *Manual on the Conservation of Paintings* (International Institute of Intellectual Cooperation, 1940; repr., Archetype, 1997), 141.

Appendix 1: Historical Context

General description:

Described by Constable to the patron as “A scene on Hampstead Heath, broken foreground and sand carts, Windsor Castle in the extreme distance on the right of the shower. The fresh greens in the distance (which you are pleased to admire) are the fields about Harrow, and the villages of Hendon, Kilburn, &c.” [a]

Auxiliary support:

N/A

Primary support:

The size of the painting is similar to the standard English ‘three-quarters’ size (30 by 25 inches) which could have been cut from a narrow 27-inch-wide roll of canvas and still accommodate 1-inch-wide tacking margins on each side. [b]

Preparation layer(s):

Constable is known to have employed toned priming layers of different colors beneath his skies through the 1820s, ranging from blue to buff to salmon pink. These are described as forming “an integral part of the final image. It gives characteristic colour and tone to large areas of the composition, where it remains visible through sporadic brush and palette knife work in the paint layers.” [c]

Beginning the 19th of May 1824, Constable hired John Dunthorne Junior, the son of his friend and sketching partner John Dunthorne Senior, as a studio assistant. In correspondence, Constable describes that Dunthorne Jr. “is squaring and working hard for me,” and “forwards me a great deal in subordinate parts such as tracing, squaring &c &c.” [d] As this overlaps with when Branch Hill Pond was likely begun, it is possible that Dunthorne Jr. prepared the horizon line.

The lack of other specific underdrawing is related to the fact that Constable painted the Branch Hill Pond scene at least ten other times in his lifetime (see Appendix 2: Other depictions of Branch Hill Pond by Constable). He developed familiarity with the landscape through his oil sketches and preliminary drawings.

Evidence suggests that when Constable created larger versions of his sketches, he used a grid system to scale up. When he created duplicates of his finished pieces, a greater extent of underdrawing is associated with the copy. [e] This piece’s direct approach helps distinguish it as the first version, despite confusion related to the 1917 Christie’s sale alongside its duplicate, currently at the Oskar Reinhart Am Römerholz in Winterthur, Switzerland.

Paint layer(s):

Generally, Constable painted his landscapes from background to foreground, while simultaneously re-painting each layer wet-over-dry with increasing levels of detail.

In other Constable paintings from 1824 – 1826, researcher Sarah Cove has positively identified the following pigments: lead white, vermillion, red iron oxide, red lake, yellow lake, Naples yellow, Prussian blue, natural ultramarine, umber, charcoal

black, patent yellow, ivory black, mars browns, burnt terre verte, mars yellow, and Antwerp blue. [e] His binding media are identified as linseed oil with walnut oil in lighter colors. Evidence from his extant palettes also indicates that Constable sometimes included additives like egg, beeswax, and pine resin. [f]

Surface coating(s):

This painting is known to have been exhibited at the 1825 Royal Academy before being sold to Frances Darby, so the presence of original varnish is unknown. Sarah Cove describes that

Constable was aware of the benefits of varnishing and its proper timing. It is unlikely that his paintings were varnished by the exhibition time due to his working habits. [g] There is no evidence that Constable varnished the picture before it was sent to Darby.

Constable is known to have disliked the 19th century aesthetic preference for darker-toned paintings, though at some points he reluctantly did so to please his audience; "I have grimed it down with slime & soot – as he is a connoisseur and of course prefers filth & dirt, to freshness and beauty." [h]

Frame:

Documentation supports that Constable worked with leading following London framemakers. In sale negotiations with Darby, Constable belabors the cost of original framing, "the frames are rich and cost me about £20 each." [i] He is also known to have sometimes repurposed frames from his unsold Academy pictures. [j]

CITATIONS:

- [a] John Constable, *Patrons, Dealers, and Fellow Artists*, vol. 10, ed. R. B. Beckett, *John Constable's Correspondence*, IV (Suffolk Records Society, 1966), 97.
- [b] Jacob Simon, "'Three-Quarters, Kit-Cats and Half-Lengths': British Portrait Painters and Their Canvas Sizes, 1625-1850," *National Portrait Gallery*, April 2013, <https://www.npg.org.uk/collections/research/programmes/artists-their-materials-and-suppliers/three-quarters-kit-cats-and-half-lengths-british-portrait-painters-and-their-canvas-sizes-1625-1850/3.-further-standard-sizes>.
- [c] Sarah Cove, ed., "Very Great Difficulty in Composition and Execution: The Materials and Techniques of Constable's Sky and Cloud Studies of the 1820s," in *Constable's Skies*, by Frederic Bancroft (Salander-O'Reilly Galleries, 2004), 127.
- [d] John Constable, *Patrons, Dealers, and Fellow Artists*, vol. 10, ed. R. B. Beckett, *John Constable's Correspondence*, IV (Suffolk Records Society, 1966), 159 – 161, 181.
- [e] Sarah Cove, "Constable's Oil Painting Materials and Techniques," in *Constable* (Tate Gallery Publications, 1991), 509.
- [f] Sarah Cove et al., "Mixing and Mingling: John Constable's Oil Paint Mediums c. 1802-37, Including the Analysis of the 'Manton' Paint Box," in *Painting Techniques History, Materials and Studio Practice: Contributions to the Dublin Congress*, 7-11 September 1998 (International Institute for Conservation of Historic and Artistic

Works, 1998).

[g] Sarah Cove, "Constable's Oil Painting Materials and Techniques," in Constable (Tate Gallery Publications, 1991), 515.

[h] Ibid, 516.

[i] John Constable, *Patrons, Dealers, and Fellow Artists*, vol. 10, ed. R. B. Beckett, John Constable's Correspondence, IV (Suffolk Records Society, 1966), 97

[j] Jacob Simon, "John Constable and Picture Frames," The Frame Blog, February 1, 2026, <https://theframeblog.com/2026/02/01/john-constable-and-picture-frames/>.

Appendix 2: Other depictions of Branch Hill Pond by Constable



Branch Hill Pond, Hampstead Heath. 19th cent. Oil on canvas, 11 7/8 x 16 1/16 inches. Philadelphia Museum of Art. <https://www.philamuseum.org/objects/102692>.



Branch Hill Pond, Hampstead. 1819. Oil on canvas, 10 x 11 13/16 inches. Victoria and Albert Museum. <https://collections.vam.ac.uk/item/O84528/>.



Branch Hill Pond, Hampstead Heath. 1824-1825. Oil on canvas, 24 1/2 x 30 3/4 inches. Virginia Museum of Fine Arts. <https://www.vmfa.museum/artworks/branch-hill-pond-hampstead-heath-59421>.



John Constable, Branch Hill Pond, Hampstead 1824/25. 1824-1825. Oil on canvas, 23 1/2 x 30 1/4 inches. Oskar Reinhart Am Römerholz. <https://www.roemerholz.ch/en/john->

[constable-branch-hill-pond-hampstead-182425-3.](#)



Branch Hill Pond, Hampstead Heath, with a Boy Sitting on a Bank. ca 1825. Oil on canvas, 22 13/16 x 29 7/16 inches. Tate Gallery.

[https://www.tate.org.uk/art/artworks/constable-branch-hill-pond-hampstead-heath-with-a-boy-sitting-on-a-bank-n01813.](https://www.tate.org.uk/art/artworks/constable-branch-hill-pond-hampstead-heath-with-a-boy-sitting-on-a-bank-n01813)



Branch Hill Pond, Hampstead Heath, with a Cart and Carters. ca 1825. Oil on canvas, 21 x 30 1/4 inches. Tate Gallery. [https://www.tate.org.uk/art/artworks/constable-branch-hill-pond-hampstead-heath-with-a-cart-and-carters-n04237.](https://www.tate.org.uk/art/artworks/constable-branch-hill-pond-hampstead-heath-with-a-cart-and-carters-n04237)



Hampstead Heath. ca 1825. Oil on canvas, 18 x 15 1/2 inches. Yale Center for British Art. [https://collections.britishart.yale.edu/catalog/tms:646.](https://collections.britishart.yale.edu/catalog/tms:646)



Branch Hill Pond, Hampstead Heath. After 1825. Oil on canvas, 23 x 29 1/2 inches. Philadelphia Museum of Art. [https://www.philamuseum.org/objects/103818.](https://www.philamuseum.org/objects/103818)



Branch Hill Pond, Hampstead. 1828. Oil on canvas, 23 7/8 x 30 3/4 inches. Cleveland Museum of Art. <https://www.clevelandart.org/art/1972.48>.



Hampstead Heath, Branch Hill Pond. 1828. Oil on canvas, 23 7/16 x 30 9/16 inches. Victoria and Albert Museum. <https://collections.vam.ac.uk/item/O69872/>.



Hampstead Heath with a Rainbow. 1836. Oil on canvas, 20 x 30 inches. Tate Gallery. <https://www.tate.org.uk/art/artworks/constable-hampstead-heath-with-a-rainbow-n01275>.

Appendix 3: Timeline (1825 – 2012)

Treatment summary:

1825 – 1949: unknown

- Glue-paste lining
- Overpainted

1952: Harold Cross, National Gallery of Art

- X-ray exam: possible abrasion or overcleaning
- UV exam: overpaint
- Visual exam: no loss of paint film
- Treatment: “cleaned and waxed”

1982: Pinky Near, Cleo Mullins, Kathryn Bird, “B.C.” (full name unknown), VMFA

- Backing added
- Replaced two missing keys, secured all with wax
- Noted losses from rabbit and crack in clouds

2003: Bruce Suffield, VMFA

- Aqueous cleaning with “ammonia water” pH 8.5 and saliva
- Retouch losses with watercolor

Date	Event	Entity	Location	Notes
1825	Exhibited		Royal Academy, London	No. 115
1825	Purchased	Sir Francis Darby	London	
1903	Exhibited		Burlington Fine Arts Club	No. 54 or 58
1903-1908	Purchased	Alfred (William) Darby	London	
3-May-17	Purchased	Sir Joseph Beecham	Christies, London	Sold by the estate of Beecham to Christies
1918	Purchased	Thomas Agnew & Sons		
Unknown	Purchased	Chester Johnson	Chicago	
Unknown	Purchased	Mrs. F.K. Weyerhaeuser	St. Paul, Minnesota	
Unknown	Purchased	Newhouse & Co.	New York	
Unknown	Purchased	Mrs. A.D. Williams		
1949	Purchased	Virginia Museum of Fine Arts		Was lined when acquired
1950	Exhibited		“Paintings by Impressionists and Post-Impressionists,” VMFA	
1950	Storage		205	
Feb-52	Analysis	Harold Cross and Muriel B. Christison	National Gallery of Art	X-ray and condition report
Jul 10 - Aug 1952	Treatment	Harold Cross		"Cleaned and waxed"
1-Jul-53	Storage		206	
1-Oct-53	Storage		119	
11 Jul 1956 - 13 Jun 1962	Display		English 18th century gallery, VMFA	
3-Nov-63	Exhibited		Artmobile II, circuit 3	
Nov-63	Display		Late English Gallery, VMFA	

1965 - 1966	Exhibited		Williams Collection Artmobile	
Jun-66	Storage		American Storage	
1966 - 1968	Display		English Gallery	
Oct - Nov 1969	Exhibited		"Masterpieces from Southern Museums," Norfolk Museum	
Dec 1969 - Jun 1972	Display		English Gallery	
Sep 1973 - Jan 1974	Exhibited		"John Constable, The Natural Painter," Auckland, Melbourne, and Sydney	
Mar-74	Display		English Gallery	
Jan-75	Exhibited		Landscape Artmobile	
18 Feb - 25 Apr 1976	Condition Report			
Jun-76	Exhibited		"Constable: Paintings, Watercolours and Drawings," the Tate Gallery, London	Cat. No. 239
Jul 1976 - Jun 1978	Display		English Gallery	
Jan-79	Display		English Decorative Arts Gallery	
Feb-81	Storage		N.G. I	
Aug-81	Display		East Alcove	
Oct-81	Storage		P.S. Rack 2	
Feb 1982 - Jul 12 1984	Display		English Gallery	
2-Jun-82	Treatment	Cleo Mullins, Kathryn Hird		Replaced keys, anchored with wax, black plastic stripping, and backing
13-Jan-83	Condition Report	Pinky Near		Excellent, small losses from abrasion
9-Feb-83	Condition Report	B.C.		Faint stretcher impression, slight crackle in clouds, rabbet abrasion, damage at frame joints
Apr - Sep 1983	Exhibited		"Constable's England," the Metropolitan Museum of Art, New York	
7 Jun - 7 Jul 1985	Exhibited		"British Painting," the Danville Museum of Fine Arts and History	
9-Jul-85	Display		English Gallery	
30 Jan - 17 Jun 1986	Exhibited		"John Constable," Isetan Museum of Art, Tokyo, Fukuoka Prefectural Museum, Yamanashi Prefectural Museum of Art, Kofu, Sogo Museum of Art, Japan	
1986	Condition Report			
24-Jul-86	Storage		P.S. Rack 21	
24-Jul-86	Condition Report	C.W. Sawyer		Needs surface cleaning
17-Oct-86	Storage		P.S. Rack 23	
29-Jul-87	Display		English Gallery	
21-Oct-87	Exhibited		"Egypt"	?
30-Mar-88	Condition Report	Lisa Hancock		Surface good
9 May - 25 Jun 1988	Exhibited		"John Constable, R.A. (1776-1837)" Salander-O'Reilly Galleries, Inc., New York City	

1-Aug-88	Condition Report	K.M. and Lisa Hancock		Fine condition
23-Aug-88	Display		English Gallery G407	
7-Jan-91	Condition Report	Schrader		Frame chipped, miters separating, small loss at upper left corner, crack in sky appears stable, abrasion on left, edge, vertical cracking at horizon
27 Jan - 29 Apr 1991	Exhibited		"The Rise of Landscape Painting in France: Corot to Monet," the Currier Gallery of Art, Manchester, NH	
13 Jun - 15 Sep 1991	Exhibited		"John Constable 1991." The Tate Gallery	
1992+A63	Storage		SP, grey table, rack 61, RK 50	
3 Nov 1991 - 29 Mar 1992	Exhibited		"The Rise of Landscape Painting in France: Corot to Monet," Dallas Museum of Art, High Museum of Art	
15-Apr-92	Condition Report			No change
29 Apr - 18 Jul 1993	Exhibited		"Perspectives on Romanticism," VMFA G428	
1995	Display		G409A	
1995	Storage		SP fixed rack on left, SW table	
1996	Storage		SCL conservation lab	
19-Nov-99	Storage		SP table, rack 64	
2001	Condition Report			Liner created, frame treatment, backing, and glazing
2002	Exhibited		"Bartolomé Esteban Murillo, 1617-1682: Paintings from American Collections," Kimbell Art Museum, Fort Worth, Los Angeles County Museum of Art	
Jan-03	Treatment	Bruce Suffield		Cleaned with 'ammonia water' (pH 8.5) and saliva, retouched previous cleaning spot and losses with watercolor
2003 - 2004	Condition Report			No major change
30 Jan 2003 - 4 Jan 2004	Exhibited		"Romantic Painting in England and France, c.1820-c.1840," Tate Britain, Minneapolis Museum of Arts, Metropolitan Museum of Art	
18-May-05	Treatment	Bruce Suffield		Brief frame treatment
2011 - 2012	Exhibited		"VMFA 75th Anniversary Statewide Exhibition, From Goya to Van Gogh." Peninsula Fine Arts Center, Norfolk, William King Regional Art Center, Abingdon, Museum of the Shenandoah Valley, Winchester, Daura Gallery, Lynchburg College, Lynchburg, Radford University, Radford	

Appendix 4: Labels

Frame:

Tag attached to left d-ring: "49.18.4"

Top left label: "28 | Hampstead Heath | Oil on canvas | Lent by the Virginia Museum of Fi[ne Art]s, Richmond, USA"

Top right label: "SL 83. 33"

Left center label: "No. c/12 54" and "7951"

Right, upside down inscription in chalk "13" (2x)

Slip frame, left center, inscription in pencil "front"

Bottom left stamp in black, "716" (?)

Backing board:

"COMMONWEATH of VIRGINIA | Virginia Museum of Fine Arts | 2800 GROVE AVENUE/RICHMOND, VIRGINIA 23221-2466 | John Constable | Branch Hill Pond, Hampstead Heath, 1824-25 | oil on canvas | Virginia Museum of Fine Arts, Richmond | The Adolph D and Wilkins C. Collection 49.18.4"

"Constable to Delacroix | 5 Feb – 11 May 2003 | Tate Britain | CONSTABLE, John 1776 – 1837 | Branch Hill Pond, Hampstead Heath | 1825 | X01722 | 114 | Oil on canvas | 62.2 x 78.1 cm | Virginia Museum of Fine Arts (Richmond, USA)"

"The Metropolitan Museum of Art | Crossing the Channel: British and French Painting in the Age | of Romanticism (10/7/2003 to 1/4/2004) | Virginia Museum of Fine Arts | John Constable | Branch Hill Pond, Hampstead Heath | SL.20.2003.57.2 Cat No.: 114"

"AMIRAN ABRASION SENSITIVE COATED GLASS | SHATTER PROOF | DO NOT TAPE GLASS | DO NOT TOUCH GLASS | DO NOT CLEAN GLASS | HANDLE ART OBJECT WITH GLOVES ONLY"

Detached, found in curatorial file: "The Tate Gallery | LENDER: [blank] | ADDRESS: [blank] | ARTIST: John Constable | TITLE: Landscape (Branch Hill | Pond, Hampstead) | EXHIBITION: JohnConstable [sic] | DATES: Feb. 18 – April 25 | CAT NO 239"

Treatment Proposal

The current treatment of the object will prioritize retaining previous restoration layers, as the historic lining is stable and previous retouching remains well matched. Full reversal of historic restoration may be the subject of future treatment. The following is proposed to prepare the painting for display in the VMFA galleries:

- 1) Written and photographic documentation before, during, and after treatment.
- 2) Dry cleaning of all accessible surfaces.
- 3) Consolidate the protruding vertical crack to prevent further cleavage and minimize its exposure to cleaning.
- 4) Test aqueous and solvent solubility.
- 5) Implement an appropriate cleaning system for removing surface grime and, where possible, highly oxidized varnish components. Previous inpainting with watercolor may be removed during this stage.
- 6) Apply a suitable synthetic varnish to saturate colors, provide an even sheen, and protect the surface.
- 7) As areas of loss may become more visible with aqueous cleaning, perform corrective retouching to match surrounding areas and unify the image.

The following is proposed to prepare the frame for display in the VMFA galleries:

- 1) Written and photographic documentation before, during, and after treatment.
- 2) Dry cleaning of all accessible surfaces.
- 3) Reattach and consolidate previous losses with an appropriate adhesive.
- 4) Fill losses with a shapeable conservation-grade material before inpainting to match the aged appearance of the frame.
- 5) Rehousing of the painting with updates to framing hardware, hanging hardware, and backing.

Estimated time: 60 hours