

Corneille de Lyon (Netherlandish, active in France, 1500/1510–1575), *Portrait of René du Puy du Fou*, about 1550, oil on wood panel transferred to canvas, 17 × 13.8 cm, front, visible light, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

1 TECHNICAL EXAMINATION REPORT

# Portrait of René du Puy du Fou about 1550

**Corneille de Lyon** Netherlandish, active in France, 1500/1510—1575

oil on wood panel, transferred to canvas  $6\text{-}11/16 \times 5\text{-}7/16 \text{ in.}$   $(17 \times 13.8 \text{ cm})$  The Clowes Collection 2014.86

# Overview

Identification number: 2014.86

Artist: Corneille de Lyon

Title: Portrait of René du Puy du Fou

Materials: Oil on wood panel, transferred to canvas

Date of creation: About 1550

Previous number/accession number: C10028

**Dimensions:**  $17 \times 13.8 \text{ cm}$ 

Conservator/examiner: Roxane Sperber with contributions from Fiona Beckett

#### Examination completed: 2020

#### DISTINGUISHING MARKS

Front:

#### None

#### Back:

Item I. Round purple stamp on square brown paper label, top left: "DOUANES FRANCAISES Recette de Paris Batignolles" (tech. fig. 1).

Item 2. Round blue stamp, upper portion of canvas: " DOUANES FRANCAISES.....AT" (tech. fig. 2).

Item 3. Round blue stamp, similar to item 2 but illegible, upper portion of canvas (tech. fig. 2).

Item 4. Octagonal label with decorative blue ribbon, center of canvas on top of another label: "Portrait de Réné du Puy du ...né en 1528 marié Portrait de Réné du Puy du ...né en 1528, marié á la veuve de Charles de Chabannes, Catherine de la Rochefoucauld. Voir crayon de Chantilly 1.61. – no. 177 Ex des primitifs" (tech. fig. 3).

Item 5. Partial round purple stamp, on top of item 4: "DOUANES....Recette de Paris" (tech. fig. 3).

Item 6. Round purple stamp, lower portion of canvas: "DOUANES FRANCAISES...AT" (tech. fig. 4).

Item 7. Round purple stamp, lower portion of canvas: "DOUANES ..." (tech. fig. 4).

Item 8. Partial rectangular purple stamp, lower portion of right stretcher: "MADE IN..." (tech. fig. 5).





Technical Figure 2: Stamps. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

Technical Figure 1: Paper label with stamp. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Technical Figure 3: Paper label with writing and stamps. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Technical Figure 4: Stamps. Corneille de Lyon, *Portrait of René du Puy du Fou,* about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Technical Figure 5: Stamps. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

## Other :

Item 9. Paper label in file, printed and handwritten in brown ink: "Exposition de Bruxelles/G. Siligmann [sic]. Rue de la Paix/No. 152/ CHENUE, EMBALLEUR/ 5, Rue de la Terrasse -PARIS (17<sup>e</sup> Arr<sup>t</sup>)/ R. C. Seine 27032/ Nom Corneille de Lyon/ Titre Portrait de René du Puy du Fou/ 28" (tech. fig. 6).

Item 10. Paper label in file, printed and handwritten in brown ink: "MM Jacques Seligmann & fils/9 rue de la Paix/Corneille de Lyon — 'du Puy du Fou'/ CHEFS-D'OEUVRE/ DE/ L'ART FRANÇAIS/ 28" (tech. fig. 6).

Item 11. Paper label with corrugated edge in file, handwritten in black ink: "13931" (tech. fig. 6).

Exposition de Brutella 9. Juligmann. Rue De CHENUE, EMBALLEUR 5, Rue de la Terrasse - PARIS (17e Arri) Nom Cornille De Lyon 1 deques teligman Cormalle : Idon - " du Puy du To CHEFS-D'ŒUVRF DE L'ART FRANCAIS

Technical Figure 6: Labels removed from the painting. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

## SUMMARY OF TREATMENT HISTORY

Physical evidence suggests the painting underwent numerous interventions prior to arrival at the IMA on long-term loan in 1971. These included a major structural intervention in which the painting was transferred from panel to canvas. The rationale for such an invasive treatment is unclear. Although the work has always been small, it is likely that the original support was trimmed, especially along the top edge, when the painting was transferred. A subsequent addition to the upper edge has returned the work approximately to its original size.

Documentation suggests a series of condition assessments and treatments were carried out on the collection about the time the works were moved from the Clowes residence to the IMA in 1971. A condition report by Paul Spheeris in October of that year, likely carried out before the paintings were relocated, described the painting as having two scratches in the bottom-left corner. He recommended cleaning for the sake of the work's appearance but not for its safety.<sup>1</sup>

A second condition assessment was carried out upon arrival of the paintings at the IMA. This assessment described the work as in stable condition, and no work was deemed necessary. An X-radiograph of the painting was made at this time. Interestingly, this report described the painting as "oil on panel," however French custom stamps on the back of the canvas suggest that the painting was transferred to canvas before leaving Europe. It is likely that the initial IMA assessment was done without examining the back.<sup>2</sup> An undated record suggests the work was surface cleaned, "resurface[d] with 82," and refitted into a corked frame.<sup>3</sup>

In 1974, a condition assessment, treatment, and investigation of the collection was carried out by the Intermuseum Conservation Association at Oberlin College. This report described this painting as being on canvas and documents the missing portion along the upper edge that had been <u>overpainted</u>. The report noted that the painting is structurally secure but has a discolored, heavy, natural resin <u>varnish</u> with a different crack pattern than the paint layer. Removal of the overpaint and surface coating was recommended to improve the appearance.<sup>4</sup> However, this treatment does not appear to have been carried out at this time. In 1979, the painting was surface cleaned with a mixture of ivory soap flakes, distilled water, and benzene B264.<sup>5</sup>

The painting underwent a full treatment in 2019–2020. This treatment involved the removal of discolored varnish, mismatched <u>retouching</u>, and overpaint. A new varnish was applied, and losses were reintegrated through <u>inpainting</u>. The upper addition to the painting was reconstructed to create a dark edge consistent with other works from the Corneille de Lyon studio.

The painting was inspected in the Clowes Collection annual survey from 2011 to 2020.

# CURRENT CONDITION SUMMARY

Aesthetically, the painting appears in good condition after the 2019 treatment. Although significantly altered, the structure of the painting is also in stable condition.

#### METHODS OF EXAMINATION, IMAGING, AND ANALYSIS

Examination/Imaging	Analysis (no sample required)	Analysis (sample required)
✔ Unaided eye	Dendrochronology	Microchemical analysis
Optical microscopy	Wood identification	Fiber ID
✔ Incident light	Microchemical analysis	Cross-section sampling
Raking light	Thread count analysis	Dispersed pigment sample
Reflected/specular light	✓ X-ray fluorescence spectroscopy (XRF)	Fourier-transform infrared spectroscopy (FTIR)
Transmitted light	Macro X-ray fluorescence scanning (MA-XRF)	Raman microspectroscopy
Ultraviolet-induced visible fluorescence (UV)		
✓ Infrared reflectography (IRR)		Gas chromatography-mass spectrometry (GC-MS)
Infrared transmittography (IRT)		Scanning electron microscope-energy dispersive X-ray spectroscopy (SEM-EDS)
Infrared luminescence		Other:
X-radiography		

# **Technical Examination**

**DESCRIPTION OF SUPPORT** 

Analyzed 🖌 Observed



Technical Figure 7: X-radiograph showing damage to the head and reconstruction of the top edge of the painting. Corneille de Lyon, Portrait of René du Puy du Fou, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

### Material (fabric, wood, metal, dendrochronology results, fiber ID information, etc.):

The painting is currently on a canvas support, but it was originally on a horizontally oriented wood panel. At some point in its history, the painting was transferred to the fabric support. During the transfer process the original panel was thinned, leaving only the ground and paint layer. Possible residue of the wood panel remains visible in the X-radiography along the top edge (tech. fig. 7).

#### Characteristics of Construction / Fabrication (cusping, beveled edges of panels, seams, joins, battens):

The fabric support is a tightly woven linen.

#### Thickness (for panels or boards): N/A

# Production/Dealer's Marks:

There are no dealer's marks, but there are a significant number of French customs stamps and labels that were affixed before the painting was acquired by Dr. Clowes. These are applied to the back of the canvas and the stretcher, confirming the transfer to a canvas support was completed before the painting entered the Clowes Collection. See Distinguishing Marks section for a transcription of stamps and labels.

#### **Attachment to Auxiliary Support:**

The panel was transferred to canvas (likely with a strong hide-based glue), and a lining canvas was attached to the stretcher using evenly spaced iron nails.

# **Auxiliary Support:**

Original 🖌 Not original 🗌 Not able to discern 🗌 None

The auxiliary support is a four-member stretcher with mortise and tenon joins, and three of its eight keys remain in place.

#### CONDITION OF SUPPORT

The current support is in stable condition. Without documentation, it is difficult to determine the state of the painting before the transfer or the impetus for such an invasive treatment. It is possible that the original support endured severe damage and required intervention. Transfers were sometimes performed to remedy extensive insect damage; however, the supports most frequently used in Northern Renaissance painting are not generally susceptible to that type of destruction. It is possible that extensive damage to the top portion of the original painting prompted its removal and replacement. However, it is equally possible that the painting was trimmed during the panel's transfer to canvas.

In eighteenth- and nineteenth-century France, panel transfers were especially popular as a remedy for everything from curving, splitting, and insect damage to cleavage between the support and paint layer.<sup>6</sup> On at least one occasion, a panel transfer was performed before the king and court as a display of a restorer's expertise.<sup>2</sup> Given the prevalence of panel transfers in France, the possibility that the transfer was done as a matter of course cannot be excluded.

Previous damages and losses are visible in the sitter's face as well as on the edges of the painting. However, none of these damages is so severe as to require structural intervention to the support.

# **DESCRIPTION OF GROUND**

Analyzed 🖌 Observed



Technical Figure 8: Locations of <u>cross section</u> samples taken before 2019 treatment. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

### Materials/Binding Medium:

Cross section 1A shows the preparation layers in an area of light green paint (tech. fig. 9). The painting has a calcium carbonate ground (tech. fig. 10) followed by a thin layer of lead white <u>imprimaturg</u> (tech. fig. 11). This ground structure is consistent with Northern European painting of this period.



Technical figures 9–11: Cross section 1A in visible light showing a layer of calcium carbonate (layer 1) followed by a thin layer of lead white imprimatura (layer 2). BSE images show the elemental distribution of calcium (yellow) and lead (blue). Corneille de Lyon, Portrait of René du Puy du Fou, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

#### Color:

The ground, where seen along the edges and in cross section, is off-white. The imprimatura is bright white (tech. fig. 9).

#### **Application:**

The extremely smooth surface suggests that the ground was likely applied with a brush and then sanded flat before the brush application of the imprimatura.

#### Thickness:

The ground appears to be a single layer of medium thickness, approximately 60 µm. The imprimatura is applied extremely thinly and measures only a few microns in thickness.

#### Sizing:

There is no evidence of a size layer in the cross sections, but it was likely applied to the panel before that application of the ground.

### Character and Appearance (Does texture of support remain detectable / prominent?):

The texture of the previous wood support as well as that of the canvas support is visible through the ground and paint layers.

### CONDITION OF GROUND

The ground is in stable condition. The <u>craquelure</u> is consistent with that of a horizontal-grain wood panel painting, but there are also cracks consistent with that of paintings on canvas. The original ground layer would have been consistent with that of panel paintings and would not have needed to be very flexible. The transfer to canvas caused additional cracking due to the more flexible nature of the canvas support and its incompatibility with a ground layer that was originally applied to a panel painting.

The top portion of the painting (~2cm) was lost or damaged, and additional ground and paint layers along this edge were applied when the painting was transferred to canvas.

## DESCRIPTION OF COMPOSITION PLANNING

**Methods of Analysis:** 

# Surface observation (unaided or with magnification)

Infrared reflectography (IRR)

X-radiography

## **Analysis Parameters:**

X-radiography equipment	GE Inspection Technologies Type: ERESCO 200MFR 3.1, Tube S/N: MIR 201E 58-2812, EN 12543: 1.0mm, Filter: 0.8mm Be + 2mm AI	
KV:	22	
mA:	3	
Exposure time (s)	102	
Distance from X-ray tube:	36″	
IRR equipment and wavelength	Opus Instruments Osiris AI infrared camera with InGaAs array detector operating at a wavelength of 0.9–1.7µm.	



Technical Figure 12: Infrared reflectogram showing some thin lines of the <u>underdrawing</u>, particularly in the face. The larger area of loss is visible along the upper edge of the painting. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

### Medium/Technique:

The infrared reflectogram reveals some minimal underdrawing, particularly in the man's face (tech. fig. 12). The artist likely used a dry carbon-containing medium (possibly charcoal or black chalk) to create these fine outlines. The underdrawing is almost entirely observable in visible lighting due to the thin application of the paint.

# Pentimenti:

The painting appears to have carefully followed the original drawn design, and no pentimenti are discernible.

## DESCRIPTION OF PAINT

Analyzed 🖌 Observed

#### **Application and Technique:**

The paint was thinly and delicately applied, particularly the fine brushstrokes used for the face, hair, and buttons. The clothing and hat are more loosely painted. The artist would have originally created a dark gradient to the left and top edges of the painting to create a sense of depth.<sup>8</sup> The gradient was not created by applying the dark green edge over the light green layer (tech. fig. 13); rather, the two areas of color were applied directly to the imprimatura, and the subtle blending of the light and dark shades was created using a <u>wet-in-wet</u> technique.



Technical Figure 13: Cross section 2A showing the dark green paint layer (layer 3) applied directly over the imprimatura layer (layer 2). Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

The painting is consistent with other Corneille de Lyon portraits in both the painting style and palette choice, including the prominent green background.

#### Painting Tools: Fine brushes

Binding Media: Oil (untested)

## **Color Palette:**

XRF analysis detected a limited range of <u>pigments</u> and suggests the color palette is composed of lead white, iron oxide (earth pigments), lead-tin yellow, copper-containing blue and green pigments, and vermilion (tech. fig. 20, table 1). A strong peak for copper was detected in the cool shadows of the figure's skin, suggesting azurite was added to create shadows. Although not able to be confirmed using XRF, a carbon-based black was used widely in the clothes and hat of the figure.

Cross sections were taken from light and dark areas of the background. Cross section 1A shows the composition of the light green paint in the background (tech. fig. 14; for cross section location, see tech. fig. 8). The layer is composed of a copper-containing green pigment, likely copper resinate or oleate, mixed with lead-tin yellow (tech. fig. 15). Lead white does not appear to be in the mixture, as all areas of lead in the paint layer correspond to areas of tin. There are also large, transparent particles rich in calcium and magnesium (tech. fig. 15, 16). This mixture is identical to that found in cross section 2 of *Portrait of Marie de Lorraine*. Raman microspectroscopy on that painting confirmed the magnesium- and calcium-rich particles are dolomite, suggesting that marble dust may have been added to the paint, possibly as a filler.



Technical Figures 14-16: Cross section IA with a BSE, showing the elemental distribution of copper (green), tin (light yellow), magnesium (pink), and calcium (dark yellow) in the light green paint layer. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

Cross section 2B is taken from an area of the dark green edge (see tech. fig. 8). No ground is present on the sample, and layer 3 and layer 4 are composed of retouching and varnish (tech. fig. 17). EDS analysis of layer 2 reveals a matrix of copper-containing pigment (green), likely copper resinate or oleate, mixed with a large proportion of particles rich in calcium (yellow) and magnesium (pink), and a small proportion of aluminosilicates (tech. figs. 18, 19). No lead (blue) or tin (light yellow) is present in the dark green matrix, although lead white is present in the imprimatura (layer 1) (tech. fig. 18).



Technical Figures 17–19: Cross section 2B with a BSE showing the elemental distribution of copper (green), magnesium (pink), lead (blue), and calcium (dark yellow) in the dark green paint layer. Corneille de Lyon, Portrait of René du Puy du Fou, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Technical Figure 20: XRF sample locations. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

Sample	Location	Elements	Possible Pigments
1	Skin tone	Major: Pb Minor: Cu, Hg Trace: Ca, Fe	Lead white, copper-containing green and/or blue pigment, vermilion, trace of calcium from ground layer, trace of iron oxide (earth pigments).
2	Skin tone shadow	Major: Pb, Cu Minor: Ca, Fe Trace: Hg	Lead white, copper-containing green and/or blue pigment (likely azurite), vermilion, trace of calcium from ground layer, trace of iron oxide (earth pigments).
3	Brown eye	Major: Ca, Pb, Cu Minor: Fe Trace: Cd	Lead white, calcium from ground layer, copper-containing green and/or blue pigment, iron oxide (earth pigments), cadmium from inpainting.
4	Ruff outline	Major: Pb Minor: Ca, Cu Trace: Fe, Hg	Lead white, possible red lead, copper-containing green and/or blue pigment, calcium from ground layer, trace of iron oxide (earth pigments), trace of vermilion.
5	Red lips line	Major: Pb, Ca Minor: Cu, Hg, Fe Trace: K	Lead white, calcium from ground layer or red lake mordant, vermilion, copper- containing green and/or blue pigment, iron oxide (earth pigments).
6	Black in hat	Major: Pb, Ca Minor: Cu, Fe Trace: K	Lead white, carbon black (could not be confirmed using XRF), calcium from ground layer, copper-containing green and/or blue pigment, iron oxide (earth pigments).
7	Button shadow	Major: Pb, Cu Minor: Ca Trace: Fe	Lead white, copper-containing green and/or blue pigment (likely azurite), calcium from ground layer, trace of iron oxide (earth pigments).
8	Brown beard	Major: Ca, Pb, Cu Minor: Fe Trace:	Lead white, copper-containing green and/or blue pigment, calcium from ground layer, iron oxide (earth pigments).
9	Yellow on hat	Major: Pb Minor: Hg, Cu, Ca, Sn Trace: Fe	Lead white, lead-tin yellow, copper-containing green and/or blue pigment, vermilion, calcium from ground layer, trace of iron oxide (earth pigments).

Table 1: Results of X-ray fluorescence analysis conducted with a Bruker Artax microfocus XRF with rhodium tube, silicon-drift

detector, and polycapillary focusing lens (~100 $\mu m$  spot).

\*Major, minor, trace quantities are based on XRF signal strength not quantitative analysis.

# Surface Appearance:

The paint surface is smooth with no areas of impasto.

# CONDITION OF PAINT

Following the 2019 treatment, the paint layer is in good condition. A craquelure pattern consistent with that of horizontal wood grain is present in both the ground and paint layers. A large loss in the forehead of the figure can be observed in the X-radiograph and the photograph of the painting during treatment (tech. fig. 21). This loss affects both the paint layer

and ground. The 2019 treatment addressed this area of loss and integrated severely <u>abraded</u> areas of the figure's jacket. The gradient along the upper edge of the painting was reconstructed to more accurately reflect the appearance of the original composition.



Technical Figure 21: Painting during 2019 treatment, after varnish removal and before inpainting. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

## DESCRIPTION OF VARNISH/SURFACE COATING

Analyzed Observed 🖌 Documented	
Type of Varnish	Application
Natural resin	Spray applied
Synthetic resin/other	Brush applied
Multiple Layers observed	Undetermined
No coating detected	



Technical Figure 22: Ultraviolet-induced visible fluoresce showing a greenish fluorescence characteristic of a natural resin varnish. Additionally, abrasion and retouching are visible. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

A synthetic varnish composed of 30% 1:4 <u>Paraloid B-72</u>: Larapol A81 in Shellsol A100 was applied during the 2019 treatment. The painting was inpainted using <u>Gamblin Conservation</u> <u>Colors</u> in Larapol A81. Removal of the overpaint across the top edge during the 2019 treatment revealed the edge of a gradient that would have originally created a transition to a dark green top edge, similar to that of the left edge. Therefore, the decision was taken to recreate this gradient using inpainting. Further inpainting was applied in the figure's coat, forehead, and face.

### CONDITION OF VARNISH/SURFACE COATING

The varnish and inpainting are in good condition following the 2019 treatment. The varnish is clear and well saturating, and the inpainting now matches the surrounding paint layer. Furthermore, the reconstruction of the upper portion restored the intended framing of the man's face, in keeping with other works from the Corneille studio (tech. fig. 22).

### **DESCRIPTION OF FRAME**

Original/first frame

Period frame

Authenticity cannot be determined at this time/ further art historical research necessary

### Reproduction frame (fabricated in the style of)

Replica frame (copy of an existing period frame)

Modern frame



Technical Figure 23: Frame, front. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Technical Figure 24: Frame, back. Corneille de Lyon, *Portrait of René du Puy du Fou*, about 1550, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.

# Frame Dimensions:

Outside frame dimensions: 24.5  $\times$  21.3  $\times$  4.3cm

Sight size: 16.3  $\times$  12.8 cm

## **Distinguishing Marks:**

None

### Description of Molding/Profile:

As per the observations of historian and frame specialist Timothy Newbery, the frame consists of gilt oak with imitation craquelure and pale red sgraffito on the frieze (tech. fig. 23).<sup>9</sup> The style of the frame is seventeenth-century French, but the frame was likely constructed in about 1970 in New York. The back joints are half-lapped (tech. fig. 24).

### CONDITION OF FRAME

The frame is in good condition.

# Notes

- 1. Paul AJ. Spheeris, "Conservation Report on the Condition of the Clowes Collection," 25 October 1971, Conservation Department Files, Indianapolis Museum of Art at Newfields.
- 2. Martin Radecki, Clowes Collection condition assessment, undated (after October 1971), Conservation Department Files, Indianapolis Museum of Art at Newfields.
- 3. This report may date to when the painting first entered the IMA. The material described is likely Paraloid B-72, an EA/MMA resin.
- 4. Intermuseum Conservation Association, "Clowes Collection Conservation Report," C10028 (2014.86), 8–10 April 1974, Conservation Department Files, Indianapolis Museum of Art at Newfields.
- 5. Memorandum from Martin Radecki to Bret Waller, "Conservation Work on Clowes Fund Collection," 16 February 1996, Conservation Department Files, Indianapolis Museum of Art at Newfields.
- 6. Ségolène Bergeon, Gilberte Emile-Mâle, Claude Huot, and Odile Baÿ, "The Restoration of Wooden Painting Supports: Two Hundred Years of History in France," in *The Structural Conservation of Panel Paintings: Proceedings of a Symposium at the J. Paul Getty Museum*, 24–28 April 1995, ed. Kathleen Dardes and Andrea Rothe (Los Angeles: Getty Conservation Institute, 1998), 268.
- 7. Ségolène Bergeon, Gilberte Emile-Mâle, Claude Huot, and Odile Baÿ, "The Restoration of Wooden Painting Supports: Two Hundred Years of History in France," in The Structural Conservation of Panel Paintings: Proceedings of a Symposium at the J. Paul Getty Museum, 24–28 April 1995, ed. Kathleen Dardes and Andrea Rothe (Los Angeles: Getty Conservation Institute, 1998), 268.
- 8. This dark gradient is still present on the left edge of the painting but was removed from the top edge when the painting was trimmed. This was recreated during the conservation treatment of 2020.
- 9. Timothy Newbery, condition report on frame for C10028, 16 January 2012, Conservation Department Files, Indianapolis Museum of Art at Newfields.

# **Additional Images**



Corneille de Lyon (Netherlandish, active in France, 1500/1510–1575), *Portrait of René du Puy du Fou*, about 1550, oil on wood panel transferred to canvas, 17 × 13.8 cm, front, visible light, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Corneille de Lyon (Netherlandish, active in France, 1500/1510–1575), Portrait of René du Puy du Fou, about 1550, oil on wood panel transferred to canvas,  $17 \times 13.8$  cm, front, raking light, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Corneille de Lyon (Netherlandish, active in France, 1500/1510–1575), Portrait of René du Puy du Fou, about 1550, oil on wood panel transferred to canvas,  $17 \times 13.8$  cm, back, visible light, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Corneille de Lyon (Netherlandish, active in France, 1500/1510–1575), Portrait of René du Puy du Fou, about 1550, oil on wood panel transferred to canvas,  $17 \times 13.8$  cm, front, ultraviolet-induced visible fluorescence, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Corneille de Lyon (Netherlandish, active in France, 1500/1510–1575), Portrait of René du Puy du Fou, about 1550, oil on wood panel transferred to canvas,  $17 \times 13.8$  cm, front, infrared reflectography, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Corneille de Lyon (Netherlandish, active in France, 1500/1510–1575), Portrait of René du Puy du Fou, about 1550, oil on wood panel transferred to canvas,  $17 \times 13.8$  cm, X-radiography, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Corneille de Lyon (Netherlandish, active in France, 1500/1510–1575), Portrait of René du Puy du Fou, about 1550, oil on wood panel transferred to canvas, 17  $\times$  13.8 cm cm, front, visible light, during 2019 treatment, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Frame for Portrait of René du Puy du Fou, 24.5  $\times$  21.3 cm, front, visible light, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.



Frame for Portrait of René du Puy du Fou,  $24.5 \times 21.3$  cm, back, visible light, Indianapolis Museum of Art at Newfields, The Clowes Collection, 2014.86.