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The Musée Central des Arts, ancestry of the Louvre was founded in 1793 and he was in part the result of allah discussions presented at the presentation of the royal collections. Inside the Louvre the first workshop of sculptures, in the beginning exclusively destined to the restoration of the antiques was established in 1798 when the collection was increasing with artica from Versailles and Italian’s compacts. The signature of the treaty of Tolentino had also powerfully accelerated this movement. A sculptor, Bernard Lange, will have a central place for the creation of the workshop until his death in 1839. Then in 1874, Bernard Lange studied in The Académie Royale de Toulouse and obtained a gold medal in 1777. Since his success, he decided to move to Italy where his master Francesco Lucas, had also studied. After a brief time in Carrea, Lange arrived in 1778 and had to stay there until 1792, last for four months after his arrival, he worked in the workshop of Carlo Abbatini and as a workman paid per day for sculptures of the French Academy before opening his own workshop and gallery. During this years he studied, with Abbatini who restored the Farnese collection the specific techniques and very lucrative business of restoration. His forced back to France in 1795 match with the demand of the first restorations and the project of creating a school of restoration and painting sculpture inside the Louvre. The sculptures department would have been destined by him. The creation of this school was the revolution of the taste and introduction of the antiquaries and connoisseurs and the desire to import what was considered as specifically Italian and maintain knowledge and technics in France. Even before the 17th century, the general method of restoration had been established: plaster molding of the fragment, sketching in clay, and finally installing a marble or plaster complement. A tradition existed in France but it is not our subject here. During the first years of the institution, the techniques of restoration, especially installation of the tassels and consolidation of marbles as well as all the tools came from Italy before real transfers of technology allowed for an autonomy of practices.

The arrival of the works sailed in Italy as a result of the French military campaign was a fantastic victory of image. Because of its threshold mission to be a universal museum requiring exceptional conservation of masterpieces, to repair the traces of vandalism and time, it was unthinkable to show mutilated works and fragmental or allapainted sculptures in the Louvre's halls to ammoters. The creation of a sculpture renovation workshop was necessary for a nation that wanted to be one that can be able to save the art. The Pic-Connectus Museum was undoubtedly the model for the administrators of the Central Museum.

CLEAN AND POLISH

About the state of the surface and polich of the sculptures, a fact that needed to be preserved. In 1796, the architect Jean-Pierre-Auguste Adam was in charge of the Salle des Antiquités in the Louvre and one of the administrators of the museum since 1795 published in La Décadé philosophique a text on the necessity of changing the methods of cleaning sculptures, especially the ones from gardens.

"For a long time I have been resolved by the ways in which the statues exhibited in public gardens are cleaned: before long it will will alter and destroy the masterpieces that we must preserve for posterity. At certain times of the year, people climb on our most beautiful statue, rub them with sponges, with pieces of wood, they even use water sand to shorten their work [...] If for two thousand years they had cleaned the Apollo, those sublime forms which make the admiration of the universe, would not exist any more. The solution of acetic nitric was, at the end of the 18th century, used to clean metals and suprus metals. As an example, the sculpture Canons, to restore 2 bronze vases from Germany treated them with an acetic clean of the last but previous painting before a new oxidation. After 1850, the sculptor Togni had changed the method by the oxides. The call of Pajou had no important impact because, as another, always in 1796, the marble worker Fieschi cleaned all the sculptures at the Pietà and modern of the Grand Galerie of the Louvre with a solution of acetic nitric, black soap and crushed poppy stems. The use of black soap was constant and in the end of the century, conservators had stopped to apply solutions of chlothydrate acid, as did sculptors of Versailles during the second part of the 18th century. The year after Pajou's publication, in 1797, the sculptor and restorer Claude Deyman was questioned by a special commission about his techniques of cleaning sculptures when he worked in Versailles and in the Tuileries. When we read their positions and answers, we understand that, according to him, the main danger for the sculptures were dust and lichens and the gardens and them types of tree to be adapted to the types of marbles exposed outside. In their opinion, chemical was better than human hand. In Versailles, the painter Joseph Duplessis had been appointed supervision of the restoration of the figures in the park in the fall of 1794, a position he held until 1803. Despite the state of the exterior sculptures and wishing to clean them "as they were done in the past, with black soap and mixed water", Duplessis, in order to develop his method, had been in contact with Michel-Joseph Majault (death in 1790), inventor of a process for coloring marble that consisted of heating the stone to incorporate pigments, liquid wax and serpentines. Secret on his methods, Duplessis was obliged by the minister to stop talking about his techniques in July 1800. The same year, a commission send the conclusion that all chemical and manual cleaning were reproducible. To protect the sculptures from lichens, the best way to be to stay in the museums. For them destinated to stay outside, the protection could be by using a brush, sealer and some oxygenated hydrochloric acid saturated with water, easily called Eau de Javel. The protection of the sculptures had might also be done by application of a thin slice of liquid wax.

After the departure of Duplessis, an anonym sculptor, friend of Duplessis, wrote : The sandstone is still a plague for the status, as well as the pumice stone. One must especially avoid using it on nudes, unfortunately, this way of cleaning is used in Versailles.

Before 1803, during the first campaigns of restoration of the antiques marble in the Louvre, the last remains of the color of the Etruscan Plate (fig.I) would disappeared, perhaps carried away by a mixture of sulfur and marble powder frequently used by the polishers. Another example, the Diana of Versailles (fig.2), the restorer By Lange and Mariano Giosi had "wiped some of the remains of color that detached their depth from the radium" and the author Antoine Quatremière de Quincy. This information was given directly from Bernard Lange, who was in charge of the cleaning. Knowing the long-lasting ties between Lange and Quatremère, this testimony seems very likely Bernard Lange was a neoclassical sculptor and he have been in good relations with Quatremère Vinicio. The positions of the curator has not to be forget in the choice of each restoration. The question of the polish of the white marble was really important and, depending the type of stone, the techniques was sometimes contradictory. By the way, the surface to be polished or the cutting plane was first anifed before being rubbed with powder shaps and choky sands. The homogenized and cleaned surface was then passed through lead and emery while receiving water. A last passage, in order to make the marble shiny, was done with bone got composed of alom and calcined beef bones. Vincenti transposed from Rome the taste, already established in France by the neoclassical sculptors, of the polishings of the ancient marbles. The gray granite of the Nonnabheim was also used, as also mentioned by Vinicio in Rome in 1795 and was pronounced in Rome in 1806 to be warer in nitrous oxide, as well as the pumice stone from the Round Rom of the sculptures.

With all this techniques, how the polymorphly may survive?

PLASTER, PATINA, STucco, BEST AND GILDING:

The sculptor Pierre Cartier, during his restoration of a presumed ancient torso of Trojan and not identified, worked on the sculptures of the fragment. He explains his work as follows : "I cleaned the whole thing and fixed it from the patina that covered it, then I polished the restorations, to make them look as much like the ancient marble as possible." These ancient sculptures, watercress, some made from common, tea, tobacco, pine, and black or trance oil.

Shortly after the statue's arrival in 1808, and certainly before its installation in the gallery in 1811, Lange examined the Silene Bertheim (fig.3) and drew up a report on the statue. We learn that “several parts have been covered with a fastidious tartar or stucco which even separates and detaches in all places.” Before his exhibition, the sculptures have been cleaned by the restorers of the fragment and that plaster joints will have been reduced. The description of the Corse Manci (fig.4) just arriving in Paris, reduced the sculpture to a "sandiness" and "outside its outside drapery". It was also described the surface of the marble before creating a patina covering the entire sculpture.

As we have seen, the sculptures placed outside were most of the time completed with marbles or, as in Versailles, with blanched lead. Although the term stucco can refer to many compositions, it is generally a lime-based plaster tiniest in the marbes with ochre, and its use was occasionally composed in the Louvre workshops to complement the sculptures. "Stucco" could also refer to patina or series applied to homogenize the appearance of marble. Real recipes were used. Thus, "to make the stucco to a table of Phipps" and a sculpture identified as "Minerva", fish glue - composed from dogfish skin, shark - and brass were used while a thick acid patina was completed with lime, egg white, calcined bones pot and red pot in 1818 after the fall of the Empire Vinicio, who managed to reconcile praters and economy of funds, again considered posthumous the creation in marble of several restorations, and was content to have them done in stucco, "especially those of the bas-reliefs, since they are monuments that are sheltered from the ravages of the air. These stuccos, plastered and tinted colors, quickly applied in thickness or in whitewash on the marble, had as function to homogenize the sculptures and to hide the marks of certain restorations. The aesthetics of the works shown in the Louvre were determined by the techniques of smoothing the stucco and polishing the marble.

More rarely, coldophy was also used as a sculpting material for its plastic qualities. For example, the nose of the Icys from Versailles. The arms, from the shoulders down, were changed using black-fitted plaster as material. A crimson hand was placed in the left hand. Several axes or larger fragmented were replaced and a patina applied in the workshops of the fragment. Pierre-Maximilien Delatour (1774-1860) or his father was paid 30 francs after 1805 for "à rocaller la dorure de l’axe du grand vegetable to the bust of Anzio's Prince Pompon" he come back to Paris. The Silence de Venus, one of the first axes sized by Bertouch's troops in 1796, were transported to Paris. Their last place in Paris was in the composition of the chest overruling the Arc de Triomphe du Carrousel, directed by the architects Percier and Fontaine and decorated with sculptures whose themes were chosen by Denon. In 1815, they were, according to Fontaine, brutally removed from the Arc du Carrousel and brought back to Italy. They were arrived colored of bronze, and left in gold sald on observaroy. Thus, the general appearance of the four ancient Heroes would have been modified in Paris, but it was a vigorous cleaning or had they been entirely redeposited?

In his 1839 crise of the Solone, Théophile Gautier remarked that, following Corneille's example, the sculptor Antoine Étard had given a warm tone to his marble of Cains and his nose cured by God thanks to an iron oxide stain which gave it an aspect "preferrable to the gaudy and flickering lustre of new marbles which have the appearance, against the light, of immense pieces of sugar cut into facets".

Restauration was an international movement and the absence of color was a rule in sculpture. The history of restorations is also a history of taste and the antique.