Louvre Museum: Rembrandt Painting Restoration makes the headline
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In less than fifty years, three Rembrandt paintings of the Louvre Museum made the headlines. The Louvre was blamed for:

- Failure in Conservation management;
- Lack of transport conditions control;
- Over-cleaning.

Conclusion: a gap between critique and the reality of Louvre’s management.

April 1936: “The Supper at Emmaus back from New York in critical condition” (Coppier, Coemedia)

The 30th of April 1936, Coppier, Art Historian, criticized The Supper at Emmaus’s condition upon its return from the Worcester Art Museum. He made the front page of the Coemedia. The same day, the Restoration Commission met urgently on the matter. Official Position: the painting came back in a perfect state. There was definitely a bleaching but it was due to uncontrolled hygrometry in the Louvre. It is still difficult to get a clear idea on this case. In June 1958, Goulinat's memoirs accounted for another version. According to him, a deep bleaching was caused by its trip to America in 1936. It made it untransportable.

From 1936 to 1946, Coemedia was a daily paper and the main French cultural newspaper. Charles-André Coppier was a famous engraver and known for his publications about Rembrandt.


In December 1936, Portrait of Titus (inv. 1749) was presented in the Louvre gallery after a few months of restoration. Goulinat, a painting restorer, was in charge of its varnish removal. While the restoration choices were decided and approved by the conservation department, newspapers questioned the legitimacy of removing the varnish.

Goulinat worked on Titus restoration under the control of the Commission. Each step was discussed and validated. Cleaning tests were observed under UV light and cottons kept all along the cleaning. And even if a large part of the varnish was removed, it was decided to keep a layer for safety reasons.