

14/2025

Lill-Eċċellenza Rev.ma Mons. Charles Jude Scicluna
Arċisqof ta' Malta

19 ta' Frar 2025

Umlì rikors tas-Segretarju Amministrattiv

Suġġett: Restawr tal-pittura ta' Favray li turi l-Gran Mastru Manoel Pinto de Fonseca

Jesponi bir-rispett:

Li hemm inkwtru li juri l-*portrait* tal-Gran Mastru Manoel Pinto de Fonseca, mill-artist Antoine Favray, fis-seklu tmintax, li kien jinsab fis-sagristija tal-Knisja ta' San Nikola fil-Belt Valletta u llum ġie misluf u jinsab fil-palazz tal-Arċisqof fl-Imdina, li jeħtieġ li jkun restawrat.

Li qabbadt lid-ditta Prevarti biex jagħtuni stima tal-konservazzjoni u r-restawr tal-pittura, tal-inkwtru u l-*anoxia disinfestation treatment*, li jammonta għal €3,681.60 inkluż il-VAT (dokument meħmuż). Ix-xogħol se jinkludi wkoll riċerka storika dwar l-inkwtru.

Li r-restawr se jiġi ffinanzjat mill-Fond Ċentrali.

Għalhekk ir-rikorrent jitlob li t-talba għar-restawr u konservazzjoni tal-inkwtru fil-palazz tal-Arċisqof fl-Imdina tiġi milqugħa.

Nitlob il-barka pastorali tiegħek.



Michael Pace Ross
Segretarju Amministrattiv

Preżentat fil-Kurja Arċiveskovili
lilum 19 ta' Frar 2025

Charles Bugge, Kancellier



CONTACT DETAILS

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Method Statement & Quotation

Archbishop's Palace, Mdina

DETAILS OF CLIENT

Name: Archbishop's Charles Scicluna

Inspection carried out by: Pierre Bugeja

Date: 06/02/25

DESCRIPTION OF ARTICLE

Object: Oil on Canvas

Subject: Portrait of Grandmaster Manuel Pinto da Fonseca

Dating: 18th century

Artist: Antoine Favray

Measurements: 97x124 w/o frame



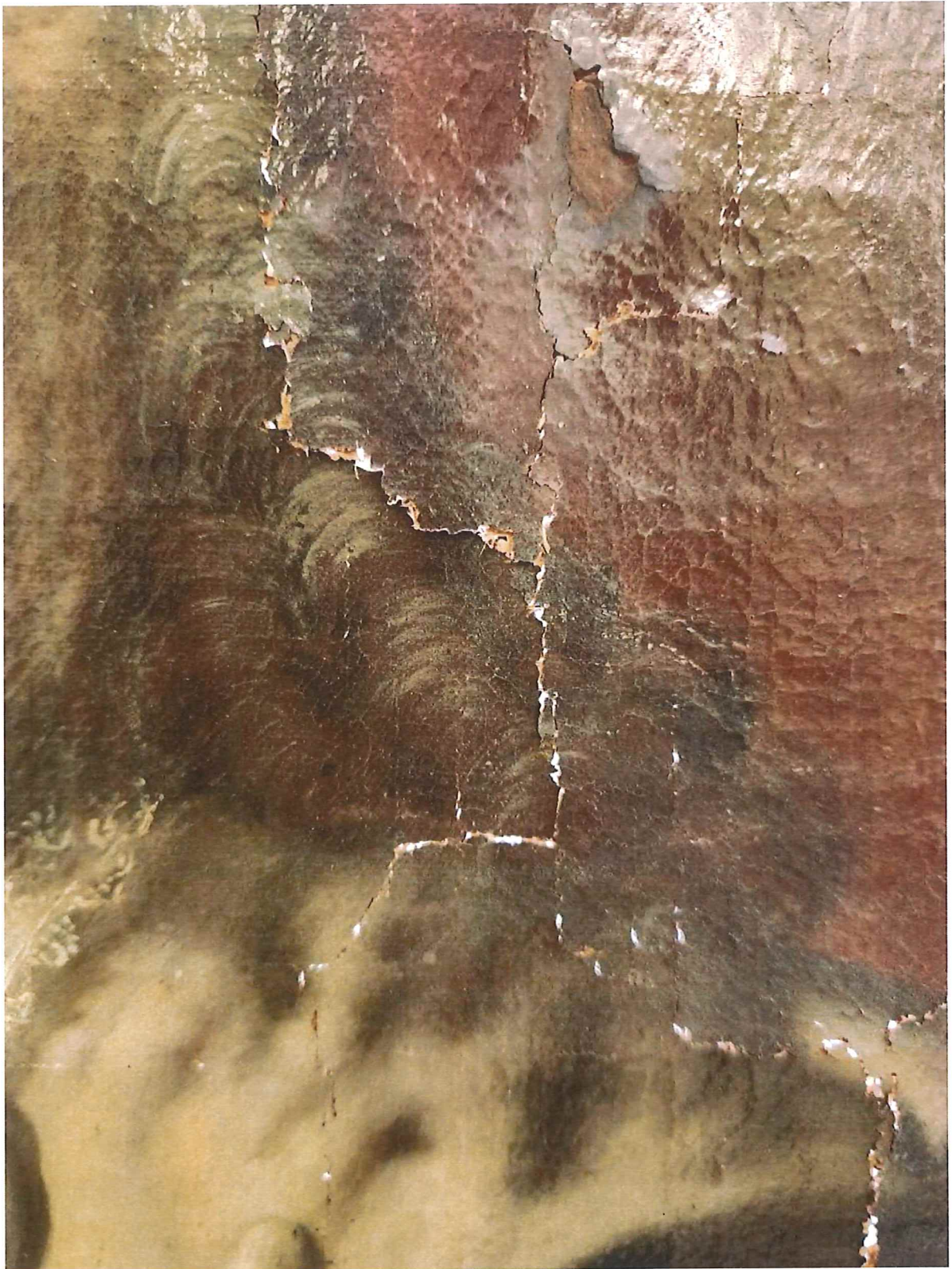
State of Conservation

- The canvas (relined in the past) is stretched around a strainer frame which looks to be original. It is currently very fragile due to the insect infestation of the biscuit beetle. As such it is urgent that the painting is stabilized through facing.
- The canvas presents a serious issue of an insect infestation of the biscuit beetle. This infestation has made the canvas very fragile, with tears showing in the area of the subject's face.
- Several holes can be observed from the back of the canvas, which were left behind by the biscuit beetle. Traces of tape have been found on the back of the canvas which was probably used to stabilize the areas where tears had occurred.
- Some deformations can be seen in the canvas.
- The varnish which was applied to the painting has yellowed with time.
- In the areas around the tears one observes a fragile paint layer. In these areas there are also few micro-losses in the paint layer.
- Around the perimeter of the canvas there are also stretcher marks which are produced by the contact between the auxiliary frame and the back of the canvas.
- A number of retouchings can be observed under UV light. This is mostly evident in the upper section of the painting, the background area where the curtain has been painted and in the bottom perimeter of the painting.
- The decorative frame that currently adorns the painting is not original. The previously gilded areas have been repainted using imitative gold.

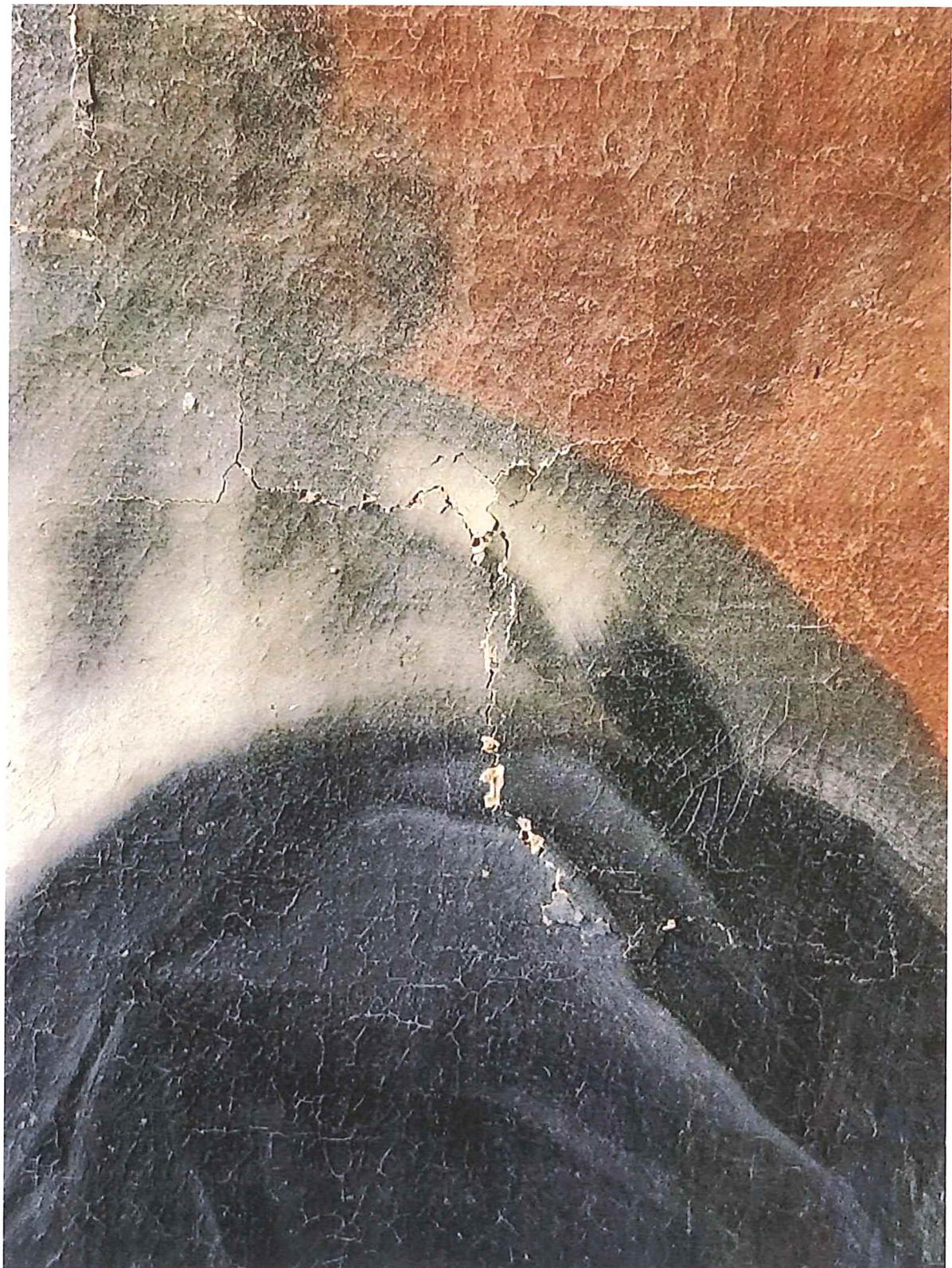
Treatment Proposal:

- Initial documentation and emergency facing of the fragile paint layer which has been weakened by the insect infestation. This is done using Japanese paper which can easily be removed once the painting is safely transported to the lab for restoration (this step was carried out during the first inspection of the painting).
- Anoxia Disinfestation Treatment of the painting to tackle the insect infestation issue and halt any further damage to the painting, auxiliary and decorative frame.
- Documentation under normal light and UV light and IR light.
- Removal of the painting from its decorative frame.

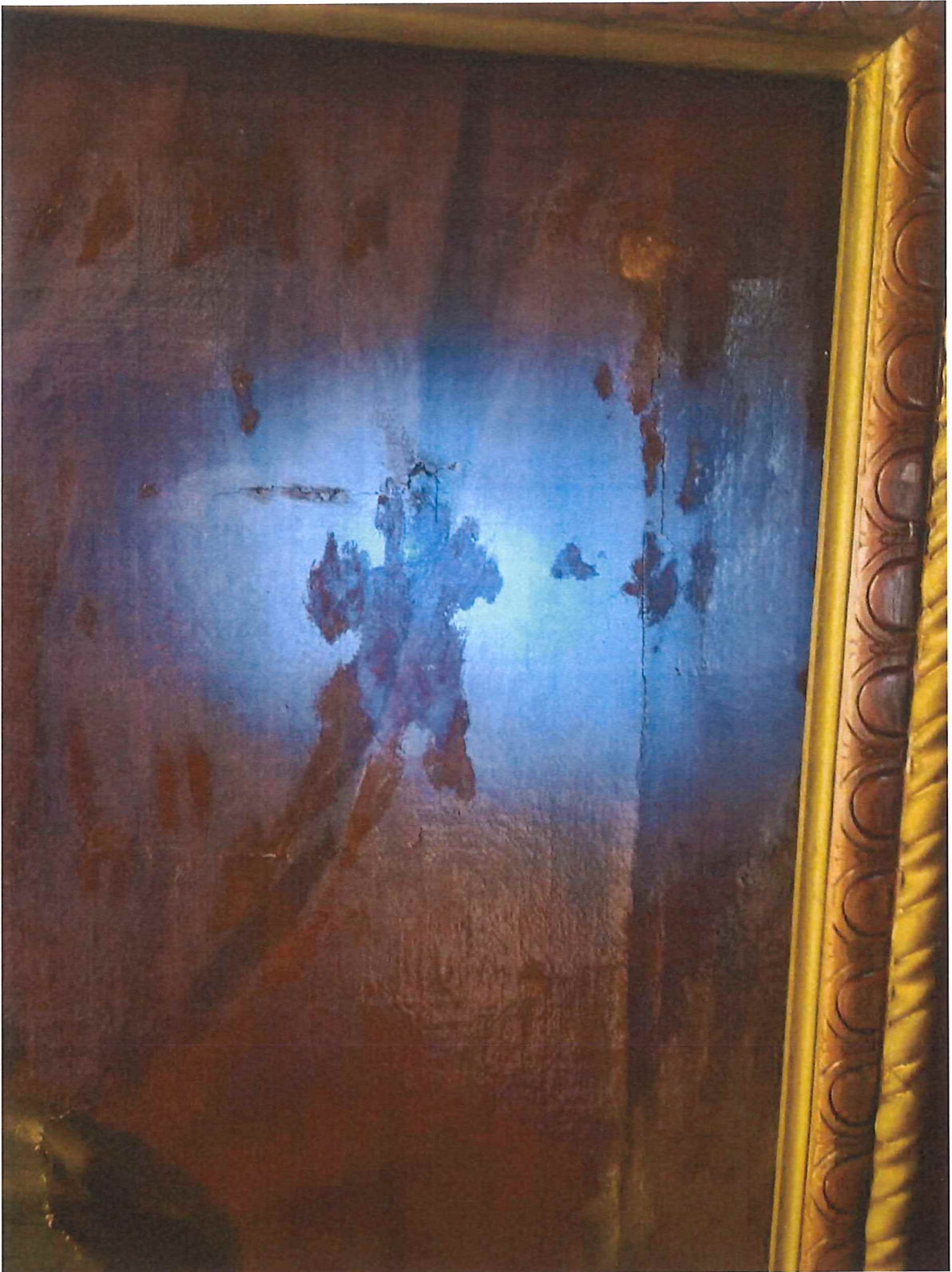
- Removal of canvas from the strainer frame around which it was stretched.
- Removal of relining canvas from the original canvas. Following its removal, the original canvas can be cleaned from the back to remove accumulated dust and dirt, and any adhesive residues that were used to adhere the original and relining canvases.
- Attempts will be made to keep the original stretcher frame, making it expandable in view of possible future readjustments that might be required. It will still need to be determined if keeping the original auxiliary frame will be possible after it is carefully inspected for its structural integrity following the insect infestation.
- Repair of the tears using appropriate inlays to secure the canvas.
- Relining with new canvas for the structural integrity of the original canvas and support. The relining canvas will be adhered to the original canvas using a synthetic adhesive which will be activated under the heated low-pressure table.
- Restretching of the canvas on the auxiliary frame. The original strainer frame will be kept and modified as necessary to make it stretchable.
- Removal of the Japanese paper which adhered to the canvas during the emergency facing treatment.
- Cleaning tests on various areas of the painting to determine the best cleaning solutions.
- Removal of surface dust and dirt that have accumulated on the surface.
- Removal of yellowed varnish.
- Removal of previous retouchings and overpainting.
- Infilling of all losses with gesso, followed by levelling.
- Application of a layer of retouching varnish that will separate original paint layer from the conservative retouching that will be applied.
- Retouching of losses in paint layer and application of protective varnish.
- The decorative frame will be cleaned from surface dust and dirt. Further discussion will need to take place with the client to determine the best way to restore it. We suggest that certain areas are regilded using either the original technique or imitative gold.



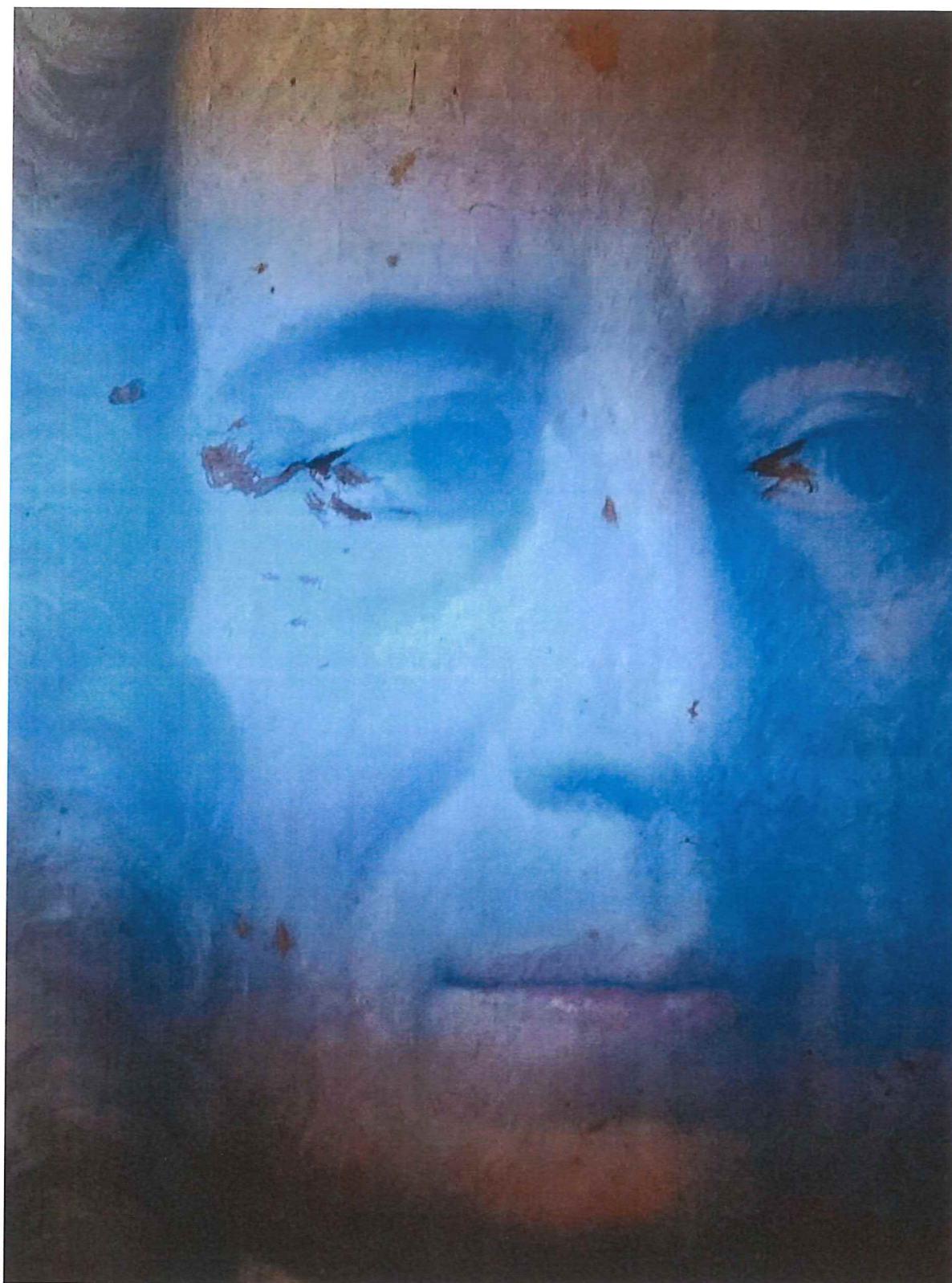
Detail of structural damage to the canvas due to insect infestation, resulting in tears and paint loss.



More details of structural damage to the canvas due to insect infestation, resulting in tears and paint loss.



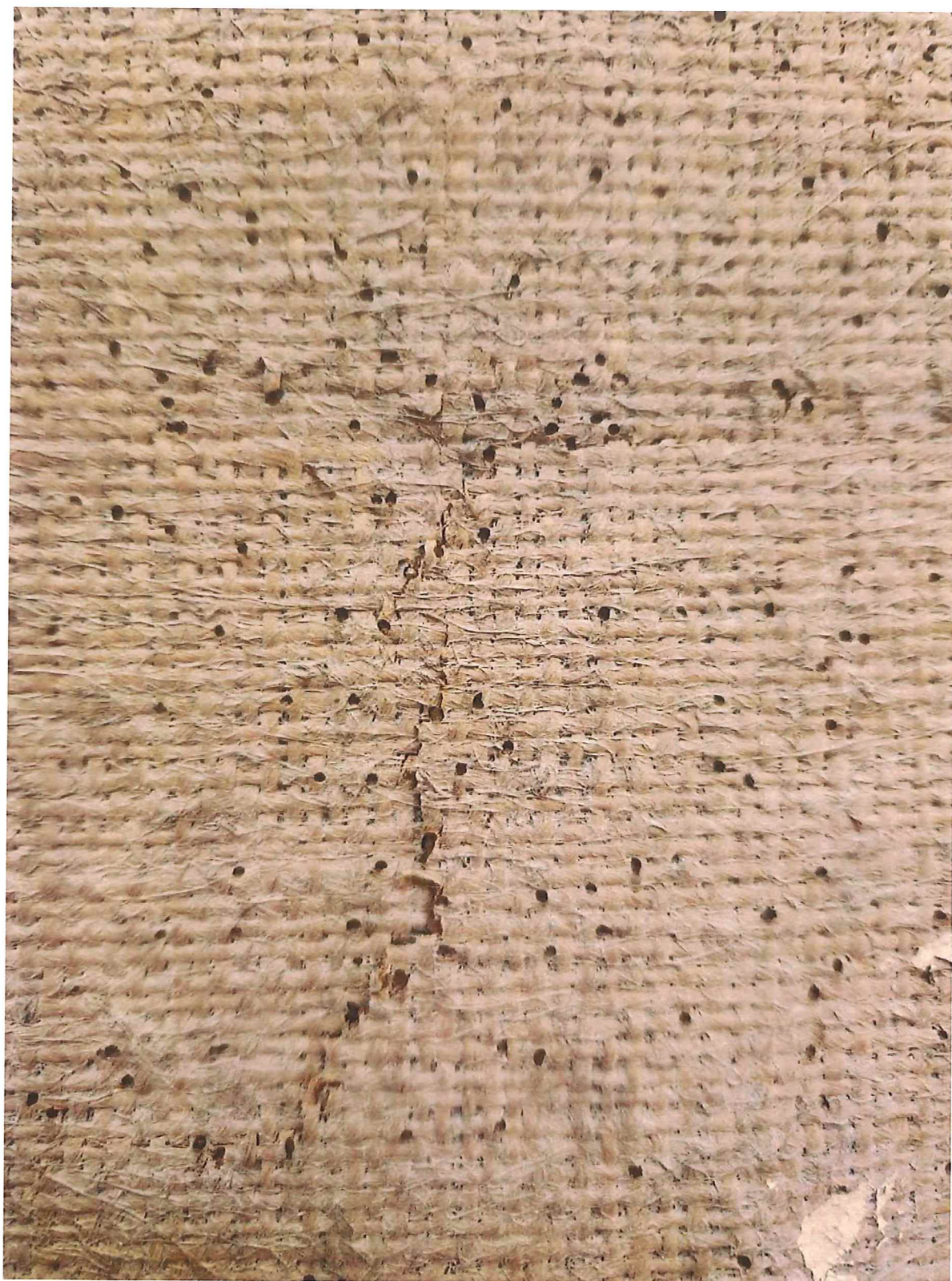
Details of retouching (darker spots) present in the painting made visible under UV light, especially in areas where damage was sustained.



More details of retouching visible under UV as darker spots, in the areas of the subject's face.



Detail of back of canvas (relined) showing cracks and tears, some of which have been temporarily fixed using adhesive.



Detail of holes in the relining canvas left behind by the biscuit beetle.



*Detail of cracks and tears in the canvas and losses in the paint layer due to insect infestation.
In its present state the canvas is very fragile.*

ESTIMATE FOR CONSERVATION AND RESTORATION*

Conservation and restoration of painting
(as per treatment proposal)

€ 2,200 + VAT = € 2,596

Conservation and restoration of frame
(as per treatment proposal)

€ 800 + VAT = € 944

Anoxia Disinfestation Treatment

€ 120 + VAT = € 141.60

**Quotation valid for 8 weeks.*