



Lill-E.T. Rev.^{ma} Mons. Charles J. Scicluna,
Arċisqof Metropolita ta' Malta.

20/2025

Rikors ta' Dun Nicholas Pace
Kappillan tal-Parroċċa ta' San Ġużep, il-Kalkara

11 ta' Jannar 2025

Restawr tal-Pitturi tal-Kappelluni

Bil-qima kollha jesponi dan li ġej:

Il-Kumitat tal-Assoċjazzjoni Wirt il-Kalkara ressaq formalment quddiem it-talba uffiċjali sabiex isiru r-restawr tal-Pitturi tal-Kappelluni

L-Assoċjazzjoni Wirt il-Kalkara tiddikjara li:

Il-Kumitat tal-Assoċjazzjoni Wirt il-Kalkara għandu l-intenzjoni li japplika għall-fondi taħt l-iskema Restoration Funding Scheme 2025 maħruġa mill-Kunsill Malti għall-Arti. L-intenzjoni tal-Kumitat hija li japplika sabiex jiġu restawrati ż-żewġ pitturi tal-artali tal-kappelluni, jiġifieri dak tal-Madonna tar-Rużarju jew ta' Pompei xogħol Giuseppe Cali (1846-1930) u dak tal-Immakulata Kuncizzjoni xogħol Filippo Fortunato Venuti.

Il-pittura tal-Madonna tar-Rużarju taħt it-titlu ta' Pompei saret fl-1896 għall-artal fil-Knisja Parrokkjali preċedenti li sar mill-marmista Taljan Mariano Russo. Dawn iż-żewġ opri kienu tħallsu mill-benefattur Antonio Bezzina. Mill-banda l-oħra, il-pittura tal-Immakulata Kuncizzjoni saret fl-1898 għall-artal fil-Knisja Parrokkjali preċedenti li ukoll sar mill-marmista Russo. Għalkemm il-Knisja Parrokkjali preċedenti giet meqruda kompletament fit-Tieni Gwerra Dinjija, fortunatament dawn iż-żewġ pitturi ġew salvati wara li kienu ttiehdu Għawdex fuq struzzjonijiet tal-Arċisqof Mons. Mikiel Gonzi.

Illum il-ġurnata dawn il-pitturi għandhom diversi ħsar, fosthom tiċrit fit-tila, tbajja, xquq, telf fil-kulur u depożiti ta' ħmieġ akkumulat matul iż-żmien. Għaldaqstant, dawn iż-żewġ opri jeħtieġu restawr imminenti.



L-intenzjoni tal-Assoċjazzjoni hija li dan ir-restawr isir minn ditta professjonali, Atelier del Restauro taħt id-direzzjoni tas-Sa. Valentina Lupo, kif mitlub mill-istess linji gwida ta' din il-mizura. Sabiex issir il-konservazzjoni meħtieġa qed jiġi propost dan il-*method statement* bażiku:

1. Iż-żarmar tal-pitturi mill-prospettivi tagħhom.
2. Trasport lejn il-laboratorju tad-ditta professjonali li ser tagħmel dan ix-xogħol.
3. Tindif ta' trabijiet u ħmieġ ieħor, verniċ u materjal ieħor li akkumula fuqhom matul iż-żmien.
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5. Irtukkjar ta' żebgħa fejn meħtieġ.
6. Jingħata passata b'materjal protettiv jew verniċ fejn meħtieġ.
7. Tindif u rtukkjar tal-gwarniċi indurati.
8. Trasport lura u armar tal-pitturi fil-prospettivi tagħhom.

Kif jitlesta dan ir-restawr iż-żewġ pitturi jkunu lura fil-Knisja għat-tgawdija tal-poplu kollu matul is-sena kollha. Sadanittant, l-Assoċjazzjoni Wirt il-Kalkara tiddikjara dan li ġej:

1. L-applikazzjoni għal dan ir-restawr sabiex possibilment niksbu dawn il-fondi tfisser li l-Assoċjazzjoni Wirt il-Kalkara ser tkun qed toħroġ kwalunkwe spejjeż jew bilanċi oħra relatati. B'hekk il-Parroċċa tal-Kalkara mhux ser tkun qed tiffinanzja l-ebda spejjeż marbuta ma' dan il-proġett.
2. Il-pitturi ser jibqgħu propjetà assoluta tal-Parroċċa għall-użu esklussiv tagħha. Dan ifisser li l-użu tagħhom huwa biss għad-diskrezzjoni tal-Parroċċa u l-Kappillan *pro tempore* tagħha.

Kemm il-Kunsill Pastoral Parrokkjali u l-Kunsill Ekonomiku qabel ma' din il-proposta Għaldaqstant, ir-rikorrent jitlob li jkollna l-approvazzjoni tal-Eċċellenza tiegħek sabiex jibda x-xogħol meħtieġ ta' restawr fuq il-pitturi tal-kappelluni.

Waqt li nitlob il-Barka pastorali tiegħek,

Għoddni tiegħek fi Kristu

T. Buttigieg

Sinjura Tessie Buttigieg
Segretarja KPP

Fr Nicholas Pace

Fr Nicholas Pace
Kappillan

Mart Navarro

Sur Martin Navarro
Kunsill Ekonomiku



Annessi: Talba tal-Assoċjazzjoni Wirt il-Kalkara

Method Statement Uffiċċjali minghand ir-Restawratriċi li jinkludi r-ritratt

Prezentat fil-Kurja Arċiveskovili

Illum 13 ta' Jannar 2025

Charles Bugaja, Kaniċillur



Assoċjazzjoni Wirt il-Kalkara

c/o 89, 'Sancte Joseph', Triq ir-Rnella, il-Kalkara KKR 1230 Malta

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Web: www.wirtilkalkara.com

Rev. du Kappillan
Mons. Nicholas Pace
Uffiċċju Parrokkjali
Misraħ Arċisqof Gonzi
Il-Kalkara

6 ta' Jannar 2025

Suġġett: **Restawr tal-Pitturi tal-Kappelluni**

Għażiż Rev. du Kappillan,

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Għaldaqstant, qegħdin nitolbu l-approvazzjoni tiegħek u tal-Kurja Arċiveskovili sabiex inkunu nistgħu napplikaw f'dan ir-rigward u eventwalment isir ix-xogħol meħtieġ. Minn naħa tagħna nkunu nistgħu nipprovdu l-informazzjoni kollha neċessarja li tiġi mitluba.

Tislijiet,

Kav. Duncan Brincat B.Com. (Hons.), OBSS

Segretarju



**METHOD STATEMENT FOR THE CONSERVATION AND
RESTORATION OF THE PAINTING OF TWO
HISTORICAL PAINTINGS BY**

GIUSEPPE CALI & FILIPPO VENUTI

OUR LADY OF POMPEII AND THE IMMACULATE CONCEPTION

PARISH CHURCH OF KALKARA

10TH JANUARY 2025

ATELIER DEL RESTAURO
CONSERVATION & SCIENTIFIC ANALYSIS OF WORKS OF ART

**METHOD STATEMENT FOR THE CONSERVATION AND RESTORATION OF THE PAINTING OF
TWO HISTORICAL PAINTINGS BY GIUSEPPE CALI & FILIPPO VENUTI *OUR LADY OF POMPEII*
AND *THE IMMACULATE CONCEPTION* - PARISH CHURCH OF KALKARA**

1 Method statement for the conservation and restoration of the paintings

1.1 AIMS AND OBJECTIVES

The aims and objectives for the conservation and restoration project will include:

Providing an accurate record of the present condition of the painting

Developing a methodology, following standard conservation and restoration practices to conserve the painting by:

- Documenting the painting before, during and after conservation and by providing photographs of the entire conservation process.

- Understanding the causes and nature of the mechanisms of deterioration through research and investigation

To implement preventive conservation measures to inhibit further deterioration

To make available a detailed report of all the restoration and conservation interventions carried out.

The conservation and restoration program will consist of interventions according to current conservation ethics and principles which include recognizability, reversibility, compatibility and minimal intervention.

2.2. PHOTOGRAPHIC AND GRAPHIC DOCUMENTATION

- Photographic documentation

Before, during and after, general and detailed shots will be taken in diffused and raking light using an SLR digital camera. The photos will be taken both in RAW and JPEG format.

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- Optical investigations of portions of surfaces
 1. Shots in raking light chosen on the basis of representativeness.
 2. Non-invasive optical investigations - photographic shots in UV-Fluorescence

2.3. ANOXIA DISINFESTATION

In the case of the presence of insect infestation, disinfestation of Xylogorus insects will be done by anoxia disinfestation, which has optimum results in fully eradicating xylophagous insects as well as being an ecological alternative, as the process does not imply the use of toxic gases.

This process is conducted by enclosing the artefact for a period of 3 weeks in a sealed environment and displacing the oxygen by the use of inert gases, controlling the enclosure to a percentage low enough to kill all stages of the insect life-cycle: adults, larvae, pupae and eggs.

2.4. HUMIDITY TESTS

Tests will be carried out to understand whether the canvas support is sensitive to heat and water based substances, so as to identify the appropriate procedures for the treatments.

2.5. CLEANING

Different cleaning tests will be carried out to devise an appropriate cleaning methodology:

Mechanical methods – will be effective to remove surface deposits such as dust, grime, fly specks and wax from candles

Chemical methods – which involve the dissolution of chemical mechanisms for the removal of oxidized varnish from the painted surface - The removal of overpainting where present will be preceded by tests to determine the overpainting resistance to the cleaning solution and the response of the original painted surface. Once the

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identification of the materials to be cleaned is made, it will be possible to formulate a cleaning method which is tailor-made to a particular problem. Both water-based methods and solvent-based cleaning will be tested. The approach will be carried out using the WOLBERS AND OR CREMONESI CLEANING methods through different tests by respecting the pH of the pictorial surface using different organic solvents (ACETONE, ETHANOL, LIGROIN®), water based solutions with different concentrations of acids (CITRIC ACID salts) and bases (TRIETANOLAMINE®) will also be tested.

Following the above preliminary tests the supporting agents and/or thickeners that will help to create the solvent or reactant system will also be identified. An organic solvent gel system intended to have a very specific solvency parameter will be preferred as the rate of evaporation is reduced and the flow is restricted. This has the advantage that less polar solvents can be applied to the surface. The risk of swelling a vulnerable oil paint is reduced and health and safety aspects for the conservator are considerably improved. A high molecular weight polyacrylic acid CARBOPOL ® can be used as a gelling agent.

2.6. REMOVAL OF OLD INFILLS

In the case that old infills are present, mechanical cleaning of the infills will be carried out using a surgical blade, following the softening of the infills using distilled water.

2.7. CONSOLIDATION OF THE PICTORIAL LAYERS AND CANVAS SUPPORT

For the adhesion of the detachments between the painted surface and the canvas a conservation standard adhesive will be selected after different tests will be carried out.

The adhesive will be applied to the back of the painting. The consolidation treatment will be carried out under vacuum. *Adhesive test will be carried out with the possible use of the following: Beva 371 or Plexisol*

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2.8. FACING

Facing will be applied to the painting in-situ, in order to protect the painting during transportation. Additionally, facing will also be applied to protect the pictorial layer from any flaking or lifting of paint during handling and the conservation treatments on the verso. The facing will be applied in large pieces of square shaped Japanese paper slightly overlapping each other. A cellulosic adhesive will be used due to its easy reversibility.

2.9. REMOVAL OF OLD AUXILIARY FRAME

Following further investigations of the painting's back, a better understanding of the state of conservation of the painting's support and auxiliary support could be had. This will determine the procedures and treatments to be carried out on the painting's support.

If the wooden support physical structure is not suitable to maintain the painting in good tension, it will be advised to change it to a new expandable auxiliary frame, to ascertain the prolonged conservation of the canvas.

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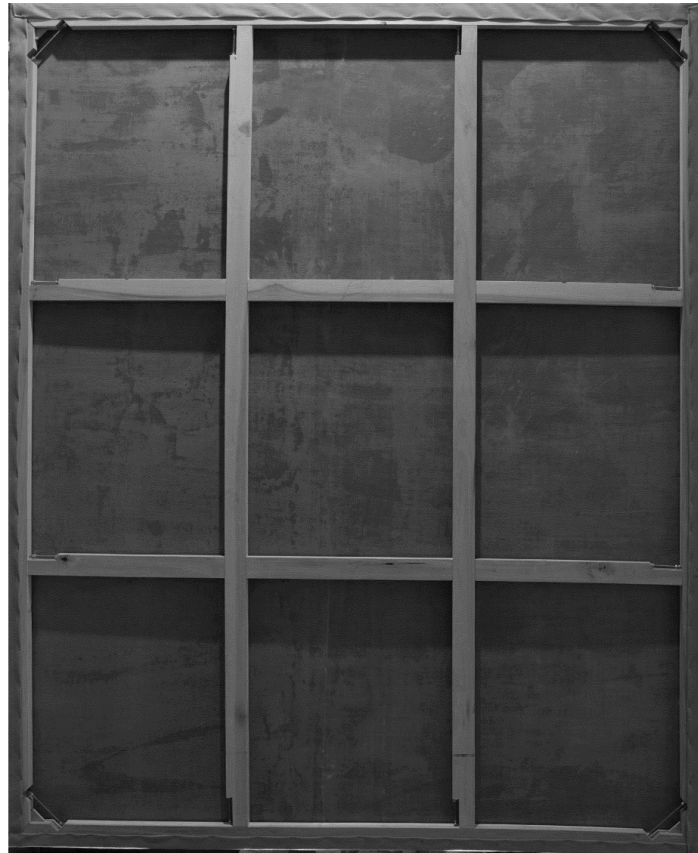


Figure 1: Example of newly constructed expandable auxiliary frame

2.10. LINING OR STRIP LINING OF PAINTING

Following the detachment of the painting's auxiliary frame the painting's support will be assessed. Considering the state of conservation of the painting it is suggested that a lining or strip-lining intervention will be carried out.

A **lining** intervention is considered necessary to give the painting a stable support in the case the canvas support has become frail and deteriorated with time. Lining a painting refers to applying a new canvas support to the back of a stretched canvas painting. The reasons for this type of treatment mainly included: the weakness of the canvas and the high humidity experienced locally.

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In this case, a lining canvas, having a similar weave and properties as the original canvas, will be treated by wetting with water and sizing with glue. Once dry it will be stretched and tensed well over the stretcher frame.

The lining canvas will be adhered to the back of the original canvas, using a synthetic adhesive which is of a stable nature and reversible, in the case that in the future a new lining intervention would be required. Synthetic adhesives also avoid the risk of insect infestation and fungal growth. (PLEXISOL B550® or BEVA OF GEL ®). The choice of adhesive will be made once the back of the painting will be inspected and also according to the results of the humidity tests.

Alternatively, if the painting's support is found to be in a stable condition, **Strip-lining** will be implemented in order to extend the painting's tacking margins, making them stronger and aiding in the process of re-stretching the painting onto their stretcher frame.

The treatment consists in adhering strips of canvas to the perimeter of the painting from the back. The chosen canvas will be of a similar weave to the original. The treatment will be carried out methodically by means of a synthetic conservation standard adhesive, which will be applied to both the original and to the strips of canvas. The adhesion of the strips of canvas to the painting will be carried out using the *sottovuoto* technique, by placing the painting under light vacuum for a few minutes.

The canvas for either the lining or the strip lining will be chosen out of these high quality linen canvases supplied by CTS: 2297 tela lino, 2297 tela patina, 1111 tela lino, tela lipari.

The Atelier del Restauro team was selected to participate in the first virtual course related to ***Structural Treatments of Paintings: Reinforcement with the Mist-lining System***, a course supported by the Getty Foundation's Conserving Canvas Initiative, hosted and organized by SRAL to provide theoretical and practical sessions related to the 'Mist-Lining' technique.

The mist-lining technique involves:

- The minimal use of adhesive to achieve the required bond and shear strengths
- The regeneration of the adhesive using solvent vapours
- The elimination of moisture through the use of a dry adhesive layer

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- The application of low pressure to create the desired bond

When carrying out structural interventions on canvas paintings, we propose the use of the mist-lining methodology, which is the latest methodology in the conservation of canvas paintings applying minimum intervention principles.

2.11. RE-STRETCHING OF THE PAINTING

Following the treatment of the support, the painting will be re-stretched onto the auxiliary frame using stainless steel staples, according to modern conservation practice.

2.12. INFILLS OF LOSSES

After resolving all the physical issues of the painting, the aesthetic problem resulting from lacunae of the pictorial layers will be treated. Infilling of the losses will be required to obtain a homogenous surface layer.

Primarily the painting will be viewed in raking light and the micro lacunae will be filled with Gesso di Bologna and using a small brush. The lacunae containing the inlays will be stuccoed with gesso di Bologna and animal glue (*rabbit skin glue*) to compensate for the low edge present. When dry, the infills are levelled to the surface of the painting using a fixed blade, the edges and excess of gesso will be then cleaned with a cotton swab dampened in water.

2.13. RE-INTEGRATION OF LOSSES

The chosen integration method will establish the former unity of the painting, using reversible colours, which will not alter in time preferably using water colours (Windsor & Newton) and completing the work using glazes of Maimeri® varnish colours. A layer of retouching varnish is first applied. Varnishing will be carried out using conservation retouching Le Franc and Bourgeois Varnish. The varnish will be applied in order to:

- Saturate the colours of the painting before starting the reintegration phase.
- Seal the in-fills in place.

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- Create an intermediate layer between the retouching to be carried out and the original paint layer.

The process of filling in the lacuane will be done using a series of fine dots (known as Puntini) or fine vertical lines (known as Tratteggio).

RETOUCHING VARNISH - RETOUCHER LE FRANC & BOURGEOIS	
<p>RETOUCHING VARNISH</p> <p>Before starting the retouching with the maimeri varnish colours, the painting must be coated with a retouching varnish. Normally one / two coats are applied with a brush, depending on the absorption. Then, after the retouching phase the final layer of varnish will be applied.</p>	
VERNICE RITOCCHO SOPRAFFINE ART. 1188	To be applied by brush

2.14. APPLICATION OF PROTECTIVE COATING / VARNISH

A final reversible and non-yellowing varnish layer will be applied to seal off the retouching, saturate the original colours and to protect the painting's surface from deteriorated agents. The coating applied will be of a stable nature and it will re-establish the richness of the paint layer allowing a proper tone. It will also keep dirt and dust particles including polluting agents off the picture layer. A layer of gloss varnish followed a matt varnish will be applied, a preferred varnish brand will be the high quality varnish brand of Le Franc & Bourgeois®.

CHOSEN FINAL VARNISH - TABLEUX LE FRANC & BOURGEOIS	
<p>FINAL VARNISH</p> <p>Once the retouching is completed, one will proceed with the final varnishing, which, based on the desired effect, bright or satin or matt, will involve the spray application of one of the following varnish.</p>	
<u>THE CHOSEN SURFACE FINISH WILL BE DECIDED AFTER VARNISH TESTS ARE CARRIED OUT</u>	
VERNICE FINALE BRILLANTE SOPRAFFINE ART. 1186	For slightly shiny effect and spray applications

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VERNICE FINALE BRILLANTE J. G. VIBERT ART. 1251	For a brilliant effect and spray applications
VERNICE FINALE OPACA ART. 1188 (SATINE)	For an opaque/matt effect and spray applications
VERNICE FINALE OPACA ART. 828	For an opaque/ matt shiny effect and spray applications
VERNICE FINALE OPACA ART. 159 (SPRAY)	For opaque effect on single portions

2.15. ADDITION OF PROTECTIVE CANVAS BACKING

Following the treatment and re- mounting of the painting it is suggested that a canvas backing material is attached to the back of the painting in order to protect it from external pollutants. The fabric will be either a non-woven or densely-woven 100% polyester or a densely-woven linen. The backing will be attached to the paintings' auxiliary frame in a reversible manner to facilitate future inspections of the painting.



Figure 2 - General image of the location of the painting of the Immaculate Conception



Figure 3 – General image of the location of the painting of Our Lady of Pompeii



Figure 4 - The imposing Parish Church of Kalkara

**Historical background (history written and provided by Chev. Duncan Camilleri) ,
manufacturing technique and State of conservation**

The paintings of the Immaculate Conception and Our Lady of Pompeii are located on the left and right main transepts of the Parish Church of Kalkara. They are the two most important paintings after the titular painting and are highly visible as one enters the church and walks towards the altar.

This devotion towards the Immaculate Conception grew with the arrival of many Bormlizi (from Cospicua) residents at the end of the 19th century, particularly in the coastal areas.

Thus, when the first Parish Church was being designed, Dun Ġużepp and the Committee decided to dedicate the altar of the left chapel to the Immaculate Conception. This altar would face the one dedicated to Our Lady of the Rosary. The Immaculate Conception altar had a beautiful Maltese stone sculpture, created by an unknown artist named Salvatore, featuring an arc with a sculpted frame around a rectangular panel, with an allegorical design on its sides and a decorative frontispiece in the center bearing the altar's Latin title. The sculpture was completed on November 16, 1897.

In 1898, the altar for the Immaculate Conception arrived from Italy, crafted by the renowned marble artist Mariano Russo, and cost 400 Italian lira. Russo had also worked on the church's main altar. The church also received its first bell in 1898, cast by Ġulju Cauchi, weighing 14 quintals and 24 pounds, costing £118.13.4. The bell, named 'Ġużeppina,' bore an image of the Immaculate Conception looking south towards the coast.



Figure 5 – General image of the painting of the beautiful face of the Immaculate Conception

The painting of the Immaculate Conception for the altar, created by the Italian artist Filippo Fortunato Venuti, also arrived in 1898. Venuti was a highly regarded artist whose



Figure 6 - Portrait of artist Giuseppe Cali

work had been commissioned by various churches. His depiction of the Immaculate Conception is elegant, composed, and harmonious, similar to the famous 1680 painting by Bartolomé Esteban Murillo. The Madonna is shown gazing upward, contemplating, with her hands crossed over her chest. Beneath her right foot, she crushes a serpent, with a crescent moon behind her. The painting features three putti, two in front of her, one offering a lily and the other praising her. The third putto, positioned on the side of the altar, points to the Immaculate Conception. The

Madonna and the putti rest on a cloud scattered with flowers, with a background of a dark sky, encircled by a ring of light symbolizing Mary as the "sun of our life." The Virgin's head is surrounded by eleven silver stars.

The painting depicting Our Lady of the Rosary under the title of Pompeii was created by the artist Giuseppe Cali (1846-1930) in 1896. The altar in the previous church, made by the Italian marble worker Mariano Russo, along with the painting, was funded by the benefactor Antonio Bezzina.

Fortunately, these paintings were saved from the destruction of World War II after being taken to Gozo under the instructions of Archbishop Mons. Mikiel Gonzi.

Associated with this altar is the Brotherhood of Our Lady of the Rosary, which merged with other brotherhoods since its establishment in 1898 as the Brotherhood of St. Joseph.

The devotion to Our Lady of Pompeii, also known as the Blessed Virgin Mary of the Holy Rosary of Pompeii, originated in the early 19th century, inspired by the miraculous intercession of the Virgin Mary during the eruption of Mount Vesuvius in 1906. The devotion

gained significant momentum through the efforts of Blessed Bartolo Longo, a former occultist who converted to Catholicism and later became a lay Dominican.

In 1875, Longo established a shrine to Our Lady of Pompeii in the town of Pompeii, Italy, near the ruins of the ancient Roman city. He promoted devotion to the Virgin under her title of the Holy Rosary, emphasising the power of prayer, particularly the Rosary, in seeking Mary's intercession. Longo also founded the Association of the Rosary to spread this devotion. Over time, the shrine in Pompeii became one of Italy's most important Marian pilgrimage sites, attracting thousands of pilgrims who sought Mary's help and blessings.

The devotion to Our Lady of Pompeii highlights her role as an intercessor and protector, offering comfort and hope to the faithful. Many people, especially those suffering from physical or spiritual challenges, turn to her for assistance. The feast day of Our Lady of Pompeii is celebrated on the first Sunday of October, with processions and prayers dedicated to her.

This devotion has spread beyond Italy and is embraced by Catholics worldwide, especially in regions with strong Catholic traditions. It is often associated with miracles and the Virgin Mary's compassionate care for her devotees.



Figure 7 - Detail of the painting of Our Lady of Pompeii showing the Virgin and Child

State of Conservation

Both paintings, *The Immaculate Conception* and *Our Lady of Pompeii*, are in a good state of conservation. The canvas of *The Immaculate Conception* remains stable, with no significant signs of deterioration. The painting is well-preserved, maintaining the proper tension of the canvas. In contrast, *Our Lady of Pompeii* is also in a good state, although it shows evidence of previous restoration, with some tears having been mended in the past.

Our Lady of Pompeii is notably very dark, with the original colours somewhat concealed. This darkened appearance is likely due to the oxidation of the varnish layer, as well as the accumulation of soot, possibly from candle burning, a common practice linked to the painting's veneration. This soot buildup reflects the deep devotion that the faithful have shown toward the artwork over time. The back of the canvas has not yet been inspected but will be once the paintings are lowered for restoration. The state of conservation of both decorative frames is stable, and only cleaning is required.

The varnish has darkened and oxidised, resulting in a subdued surface that diminishes the vibrancy of the colours. However, the canvas remains in good structural condition, and its integrity is intact. A professional cleaning intervention will allow for the restoration of the rich colours for which Giuseppe Cali is renowned, particularly the depth of the exquisite drapery work and the interplay of light in the background. These elements, integral to both Cali's and Venuti's mastery, will be revitalised, restoring the painting to its full splendour.

These paintings stand as significant examples of the work of two of the 19th century's most important local artists, demonstrating expertise and devotion to preserving Malta's artistic heritage.



Figure 8 - General image of the painting of the Immaculate Conception



Figure 9 - Detail of Venuti's painting showing an oxidised varnish layer



Figure 10 - Detail from Venuti's painting showing an oxidised varnish layer with some blooming



Figure 11 - General image of the painting of Our Lady of Pompeii



Figure 12 – Detail of the face of Saint Catherine

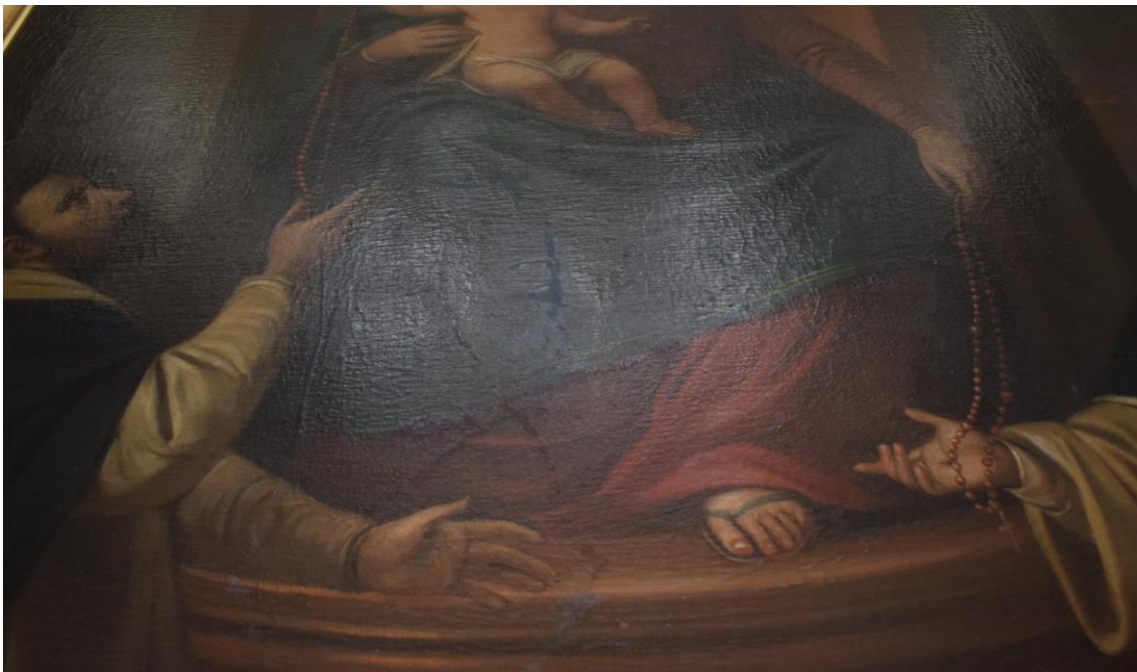


Figure 13 – Detail of the vestments of the Virgin showing tears which were mended in a past restoration

Please check this agreement
Thanks

Cooperation Agreement

This Cooperation Agreement ("Agreement") is made and entered into when funds are officially granted by the Arts Council Malta, and between:

Party A: Assoċjazzjoni Wirt il-Kalkara VO/1440
89, Sancte Joseph, Triq ir-Rnella, il-Kalkara, KKR1230

Party B: Parroċċa San Ġużepp, il-Kalkara
Uffiċċju Parrokkjali, Misraħ l-Arċisqof Gonzi, il-Kalkara KKR1513

1. Purpose The purpose of this Agreement is to establish the terms and conditions under which Party A and Party B will cooperate on the project 'Conservation and Restoration of two historical paintings by Giuseppe Calì and Filippo Venuti, Our Lady of Pompeii and the Immaculate Conception, situated at the Parish Church of Kalkara'. This project falls under the 'Restoration Funding Scheme' 2025.

2. Scope of Cooperation Party A and Party B agree to collaborate on the following activities:

- Assoċjazzjoni Wirt il-Kalkara intends to apply for funds under the Restoration Funding Scheme 2025 issued by the Malta Council for Arts. The Committee's intention is to apply for the restoration of the two altar paintings of both main transepts, namely that of Our Lady of Pompeii devoutly known as Our Lady of the Rosary by Giuseppe Calì (1896) and that of the Immaculate Conception by Filippo Fortunato Venuti (1898).
- The intention of the Association is for this restoration to be carried out by a professional firm, Atelier del Restauro, under the direction of Ms. Valentina Lupo, a warranted conservator-restorer, as required by the guidelines of this measure. To carry out the necessary conservation, a method statement is being proposed by the same restorer attached to this Cooperation Agreement.
- Once this restoration is completed, the two paintings will be back in their present position in the Kalkara Parish Church for the enjoyment of the entire public throughout the year.

3. Responsibilities Each party agrees to fulfill the following responsibilities:

- **Party A's Responsibilities:**

- Assoċjazzjoni Wirt il-Kalkara declares that the application for this restoration to possibly obtain these funds means that Assoċjazzjoni Wirt il-Kalkara will be covering any related expenses or other balances. Thus, the Parish of Kalkara will not be financing any expenses related to this project.

- **Party B's Responsibilities:**

- Parroċċa San Ġużepp, il-Kalkara with the endorsement of the Archdiocese of Malta and the Catholic Cultural Heritage Commission, will grant permission to Assoċjazzjoni Wirt il-Kalkara to take the two paintings for restoration after and if the Association is chosen to carry out the project by the funding agency Arts Council Malta under the Restoration Funding Scheme 2025.
- The paintings will remain the absolute property of the Parish for its exclusive use even after the completion of the project. This means that the two paintings' use

is solely at the discretion of the Archdiocese, the Parish and its current Parish Priest.

4. Term This Agreement shall commence when funds are officially granted by the Arts Council Malta and is expected to terminate during March 2026, unless finalized earlier in accordance with the terms of this Agreement.

5. Confidentiality Both parties agree to keep confidential any information that is disclosed during the course of this cooperation and not to disclose it to any third party without the prior written consent of the other party.

6. Termination This Agreement may be terminated by either party upon thirty (30) days' written notice to the other party. In the event of termination, both parties agree to return any confidential information and materials provided by the other party.

8. Miscellaneous

- **Amendments:** Any amendments to this Agreement must be in writing and signed by both parties.
- **Entire Agreement:** This Agreement constitutes the entire agreement between the parties and supersedes all prior agreements and understandings, whether written or oral.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement as of the day and year first above written.

Date: _____

Party A

Name: Duncan Brincat

Title: Secretary, Assoċjazzjoni Wirt il-Kalkara

Signature: _____

Party B

Name: Mons Nicholas Pace

Title: Parish Priest, Saint Joseph Parish Kalkara

Signature: _____