

Parrocchia San Lawrenz Vittoriosa

91 St. Lawrence Street Vittoriosa Tel. 21827057

54/2025

Lill-Eccellenza Tieghu Reverendissima

Monsinjur Charles J. Scicluna

Arcisqof Metropolita ta' Malta

Il-Kurja, Furjana

Illum, 24 ta' Jannar, 2025

Rikors tal-Kan. Carmel Busuttil

Arcipriet Parrocchia San Lawrenz

Il-Birgu

Rikors: Restawr tal-Pittura ta' Kristu Mejjet ta' Stefano Erardi.

Nesponi bir-rispett, l-Ecc. Reverendissima, fil-Knisja ta' San Lawrenz, il-Birgu, jinsab dan ix-xoghol meraviljuż ta' Stefano Erardi wara li avvicinajt id-Ditta Atelier del Restauro, huma pprezentawli rapport dettaljat li hawn anness dwar l-istat li fih tinsab il-pittura u l-metodu li bih se jipprocedu dan ir-restawr. L-istima ghal dan ix-xoghol hija €13,286. Dan ir-restawr jsehh biss jekk tigi milqugha t-talba li saret minn Fondazzjoni Wirt Kulturali Vittoriosa lil Malta Art Council biex thallas tali somma mitluba fl-istima, li hija annessa ma' dan ir-rikors, jekk Malta Art Council ma tilqghax it-talba li thallas dan ir-restawr allura dan ir-rikors ghandu jitqies bhal null u minghajr effett.

Filwaqt nirringrazzjak tal-attenzjoni tieghek, nitolbok tberikni.

Dejjem tieghek,

Kan. Carmel Busuttil M. Juris

Arcipriet

Kan. Stephen Attard

Kancillier

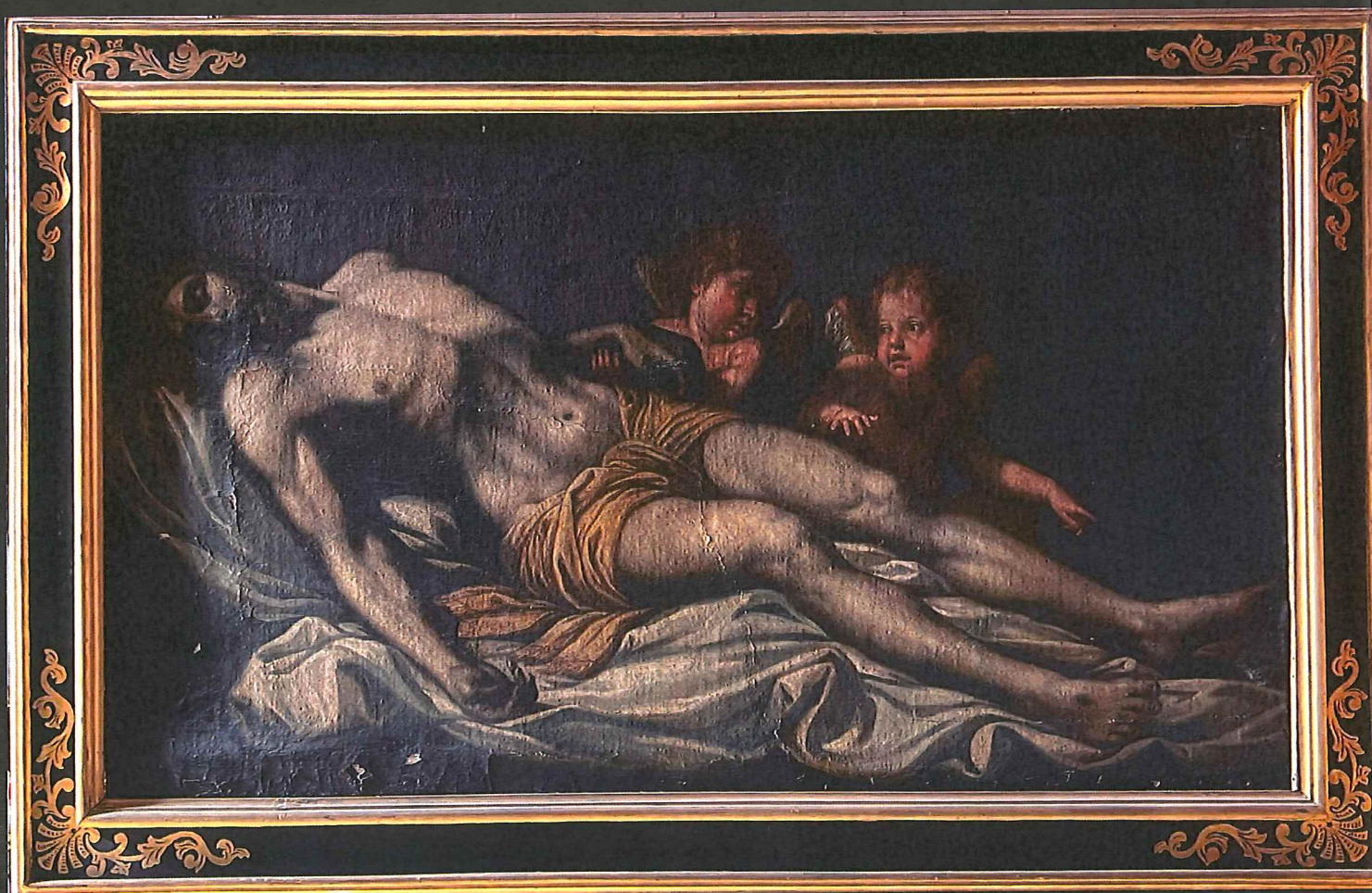
Is-Sra. Josette Magro

Segretarja

Prezentat Il-Kurja Archiveskovili
Illum 31 Jan 2025

Charles Bugeja, Kancillier





**STATE OF CONSERVATION & TREATMENT
PROPOSAL FOR THE RESTORATION OF THE
17TH CENTURY OIL ON CANVAS PAINTING
DEPICTING THE 'DEAD CHRIST'**

By artist Stefano Erardi (1630–1716)

PERTAINING TO THE COLLEGIATE CHURCH OF SAINT LAWRENCE

6TH JANUARY 2025

ATELIER DEL RESTAURO
CONSERVATION & SCIENTIFIC ANALYSIS OF WORKS OF ART

QUOTATION

Date: 06/01/2025

Quotation number: 25001

E-mail: info@atelierdelrestauro.com

VAT NUMBER MT 23561505

+356 79534766 | +356 27099705

Client details

Name & Surname: Fondazzjoni Wirt Kulturali Vittoriosa C/O Fr John Avellino	
Home/ office number: n/a	Mobile number:
Address: Vittoriosa	e-mail: parrocca.birgu@maltadiocese.org
Other Information:	

Artifact details

Object: Painting on canvas with wooden frame	Title: ' Dead Christ'
Artist: Stefano Erardi (1630–1716)	
Period: 17 TH century	Location: The Collegiate church of Saint Lawrence, Vittoriosa (Birgu)
Dimensions 185cm x 108cm	Inspected by: Valentina Lupo
Light Arrangement: normal light	Notes:

Introduction

The painting of '**Our Lord lying dead after his deposition from the Cross**' by Stefano Erardi (1630–1716) is prominently displayed inside the historical Chapel dedicated to 'Our Lady of the Charity', located on the North transept of the Collegiate Church dedicated to Saint Lawrence in Vittoriosa.



When facing the altar, the painting stands highly visible from the presbytery and is also in clear view upon entering the church from the main sacristy. Its composition and rectangular, elongated landscape format, complemented by a beautifully crafted period frame, makes it a unique piece of art in a church where most paintings are traditionally composed within larger altarpieces. The prominent placement ensure that

this work captures the viewer's attention, serving as both a devotional object and an artistic focal point within the sacred space.



Figure 1 – The painting is located inside the important Collegiate Church of Saint Lawrence

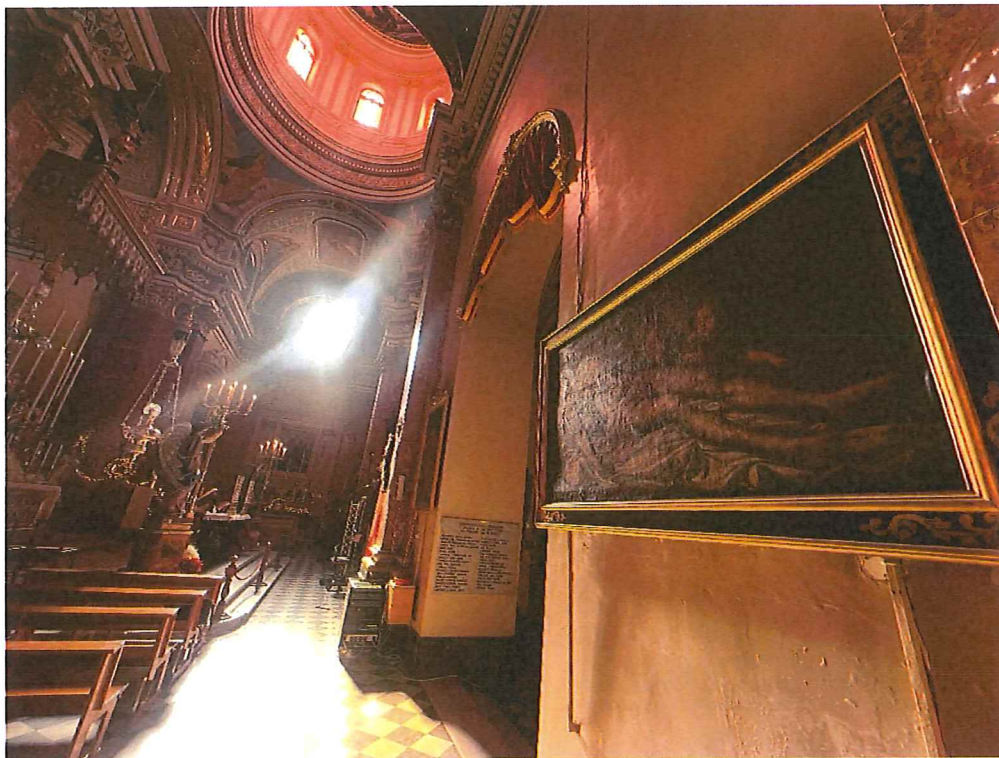


Figure 2 – Location - prominently displayed inside the historical Chapel of the Charity, located on the main left transept of the Collegiate Church dedicated to Saint Lawrence in Vittoriosa.

About the Artist

Stefano Erardi (1630–1716) was born in Valletta to Sebastiano Erardi and Paulica Xerri. His younger brother Pietro was also an artist, and his son Alessio followed in his footsteps as a painter. Erardi married Caterina Buttigieg.

His style bridges late Mannerism and early Baroque. Despite Mannerism being outdated during his time, Erardi likely studied this style through Maltese church and private collections. He may also have drawn inspiration from Baroque masters such as Caravaggio, Domenichino, and Guido Reni.

Favoured by the government and church authorities, Erardi's works are prominent in Maltese churches and collections. His connections with Sicily, Naples, and Rome were facilitated by the Order of St. John and the church.

About the painting

The painting depicting the Dead Christ by Stefano Erardi (1630–1716) is a poignant example of Baroque religious art, created to inspire devotion and contemplation. Erardi, a prominent Maltese artist of the late 17th and early 18th centuries, is celebrated for his skillful use of light and shadow, emotional resonance, and meticulous detail in religious compositions. This work, showcasing Christ's lifeless body supported by cherubic figures, reflects both the artistic trends of the Baroque period and the specific devotional needs of the Maltese context during the Counter-Reformation.

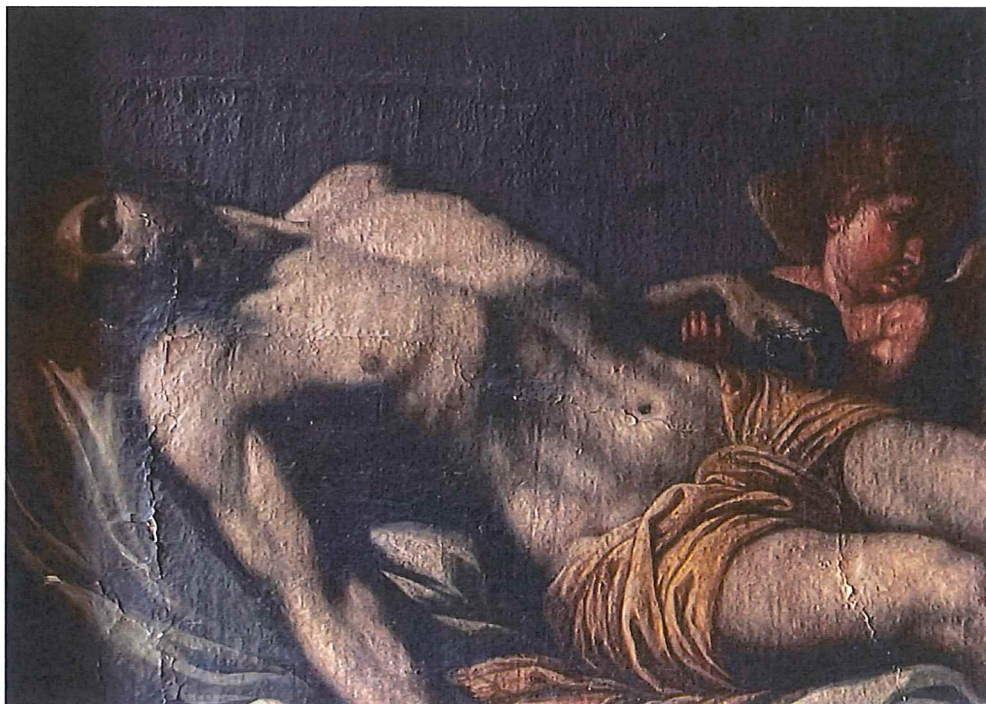


Figure 3 - Detail of the painting

Artistic Analysis

1. The painting centers on the lifeless figure of Christ, laid out horizontally with his body supported by two cherubs. The cherubic figures, embodying innocence and divine

presence, underscore the duality of Christ's humanity and divinity. This intimate arrangement creates a sense of consolation amidst the sorrow of the scene.

2. Erardi employs chiaroscuro to great effect, highlighting Christ's pale, lifeless body against a dark, subdued background. This contrast draws the viewer's attention to Christ's wounds and the delicate rendering of his musculature, emphasizing his sacrifice and suffering. The dramatic lighting is a hallmark of Baroque art, intended to evoke an emotional and spiritual response.
3. The folds of the white drapery beneath Christ are meticulously rendered, showcasing Erardi's mastery of texture and detail. The soft contours of the cherubs and the fluidity of the fabric contrast with the rigid, lifeless form of Christ, adding depth and dimension to the composition.
4. The cherubs' tender gestures and expressions imbue the painting with an ethereal quality, inviting the viewer to reflect on the profound sorrow of Christ's death while offering a sense of hope and divine solace.

Historical and Artistic Context

The painting was discussed by Professor Mario Buhagiar in his publication *Birgu: A Maritime City*, where it was described as a significant work housed in the north transeptal chapel of the parish church. Although the painting is usually attributed to Stefano Erardi, an alternative attribution was proposed by G. Porsella-Flores in the early twentieth century. Porsella-Flores claimed that the painting contained a (painted?) inscription suggesting the authorship of Mattia Preti. However, this inscription must be treated with caution. While the work indeed owes a stylistic debt to Preti, it lacks his dynamic modelling. Instead, it exhibits a late Mannerist fastidiousness, particularly evident in the supine figure of the Dead Christ. This figure hints at Guido Reni's *Resurrected Christ Embracing the Cross*, which is housed in the Valletta National Museum of Fine Arts. These elements make the attribution to Stefano Erardi plausible.

Comparison to Similar Works

Anthony van Dyck's "The Lamentation over the Dead Christ" (c. 1634–1640)

- Van Dyck's painting captures the raw human grief of Christ's followers, with saturated colors and dynamic movement. Erardi's work, in contrast, focuses on the spiritual and contemplative aspects, with a restrained color palette and an emphasis on divine consolation.

Caravaggio's "The Entombment of Christ" (1602–1603)

- Caravaggio's work, like Erardi's, uses chiaroscuro to dramatic effect. However, Caravaggio's figures are more dynamic, with intense gestures and expressions of grief. In contrast, Erardi's cherubs add a celestial dimension, softening the emotional intensity of the scene.

- Caravaggio focuses solely on human mourners, emphasizing the physical burden of Christ's body, whereas Erardi's work leans towards a more spiritual representation.

Guido Reni's "Pietà" (1617–1618)

- Reni's depiction of Christ often conveys serenity and divine transcendence, similar to Erardi's treatment of the subject. Both artists utilize soft lighting to enhance the spiritual tone of their works.
- Erardi's inclusion of cherubic figures distinguishes his interpretation, lending an intimate and consoling quality not present in Reni's more formal compositions.

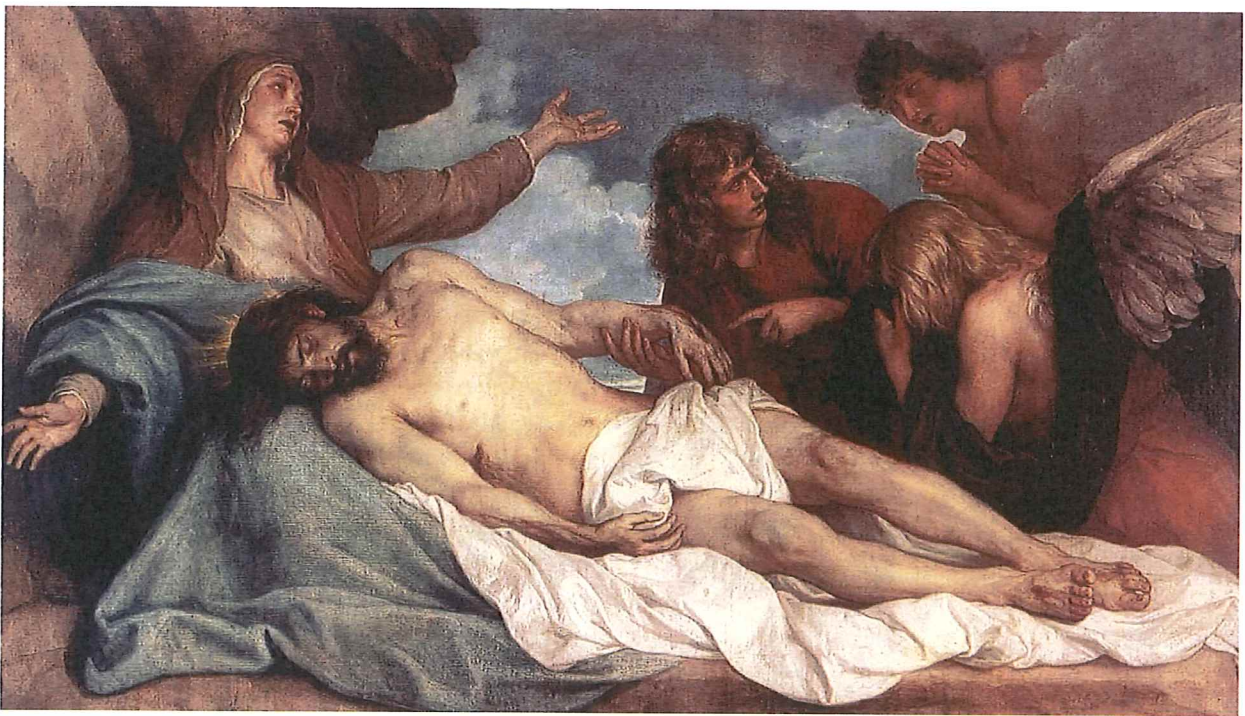


Figure 4 - Anthony van Dyck's "The Lamentation over the Dead Christ" (c. 1634–1640)



Figure 5 - Caravaggio's "The Entombment of Christ" (1602–1603) and Guido Reni's "Pietà" (1617–1618)

State of Conservation

The oil painting on canvas depicting The Dead Christ was found to be in a poor state of conservation and in need of immediate conservation and restoration.

From initial observations, it was noted that the painting has several detachments where the paint layer is in an imminent state of loss in many areas, the painting appears to have undergone a lining intervention in the past, with a secondary thick hemp canvas support currently present.

The painting exhibits cracks and detachments in the paint layer, as well overpainting both on the background and on the figure of Christ and cherubs. It seems that a significant intervention was performed previously, where possibly the majority of the background was covered in a layer of stucco and consequently overpainted, indicating that many losses of the original paint layer may be present underneath.

The painting appears to have been coated in several layers of varnish, which has oxidized and yellowed over time. Combined with a layer of superficial dust, this has darkened the overall appearance of the painting. A conservation and restoration intervention, including disinfestation, possibly a re-lining, and the consolidation and cleaning of the painting, is recommended to stabilize and preserve the artwork.

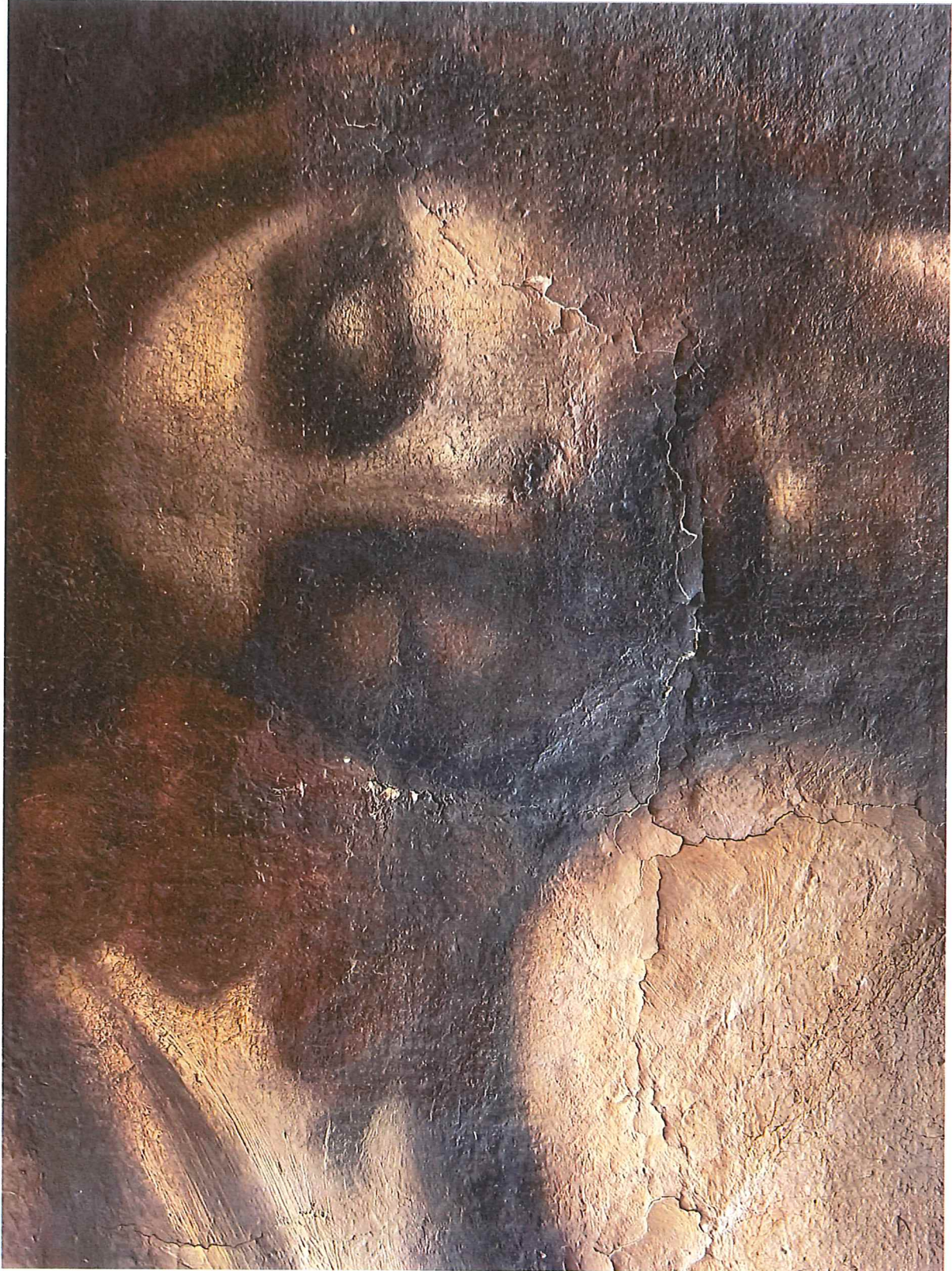


Figure 6 - Detail of the face of Christ showing an important tear and several detachments

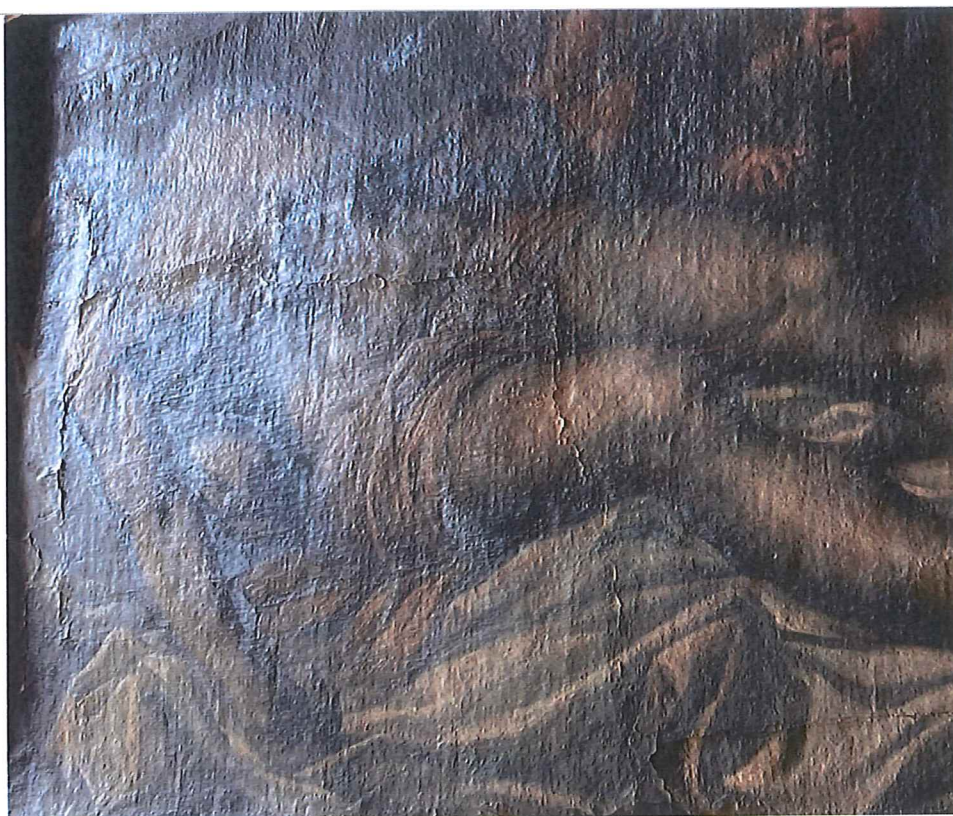


Figure 7 - Detail under raking light showing several tears and detachments



Figure 8 - Detail of the paint layer showing several important detachments



Figure 9 - Detail of the paint layer showing several important detachments

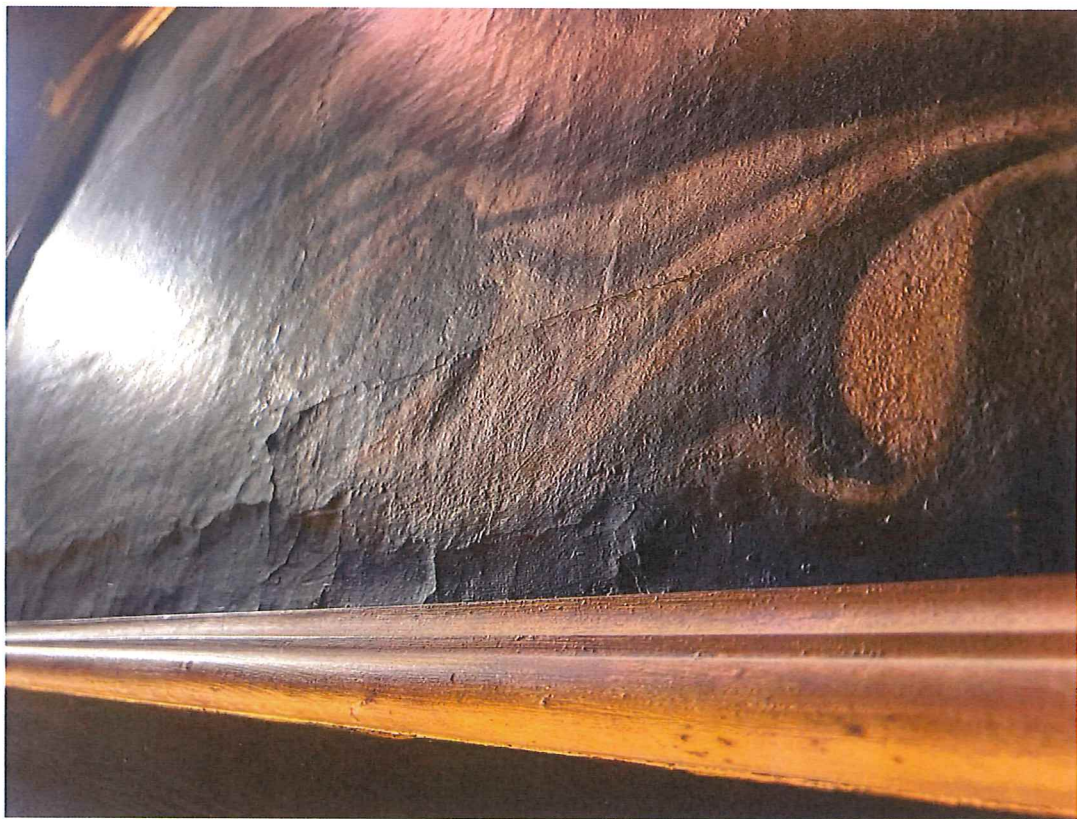


Figure 10 - Detail of the paint layer showing several important detachments

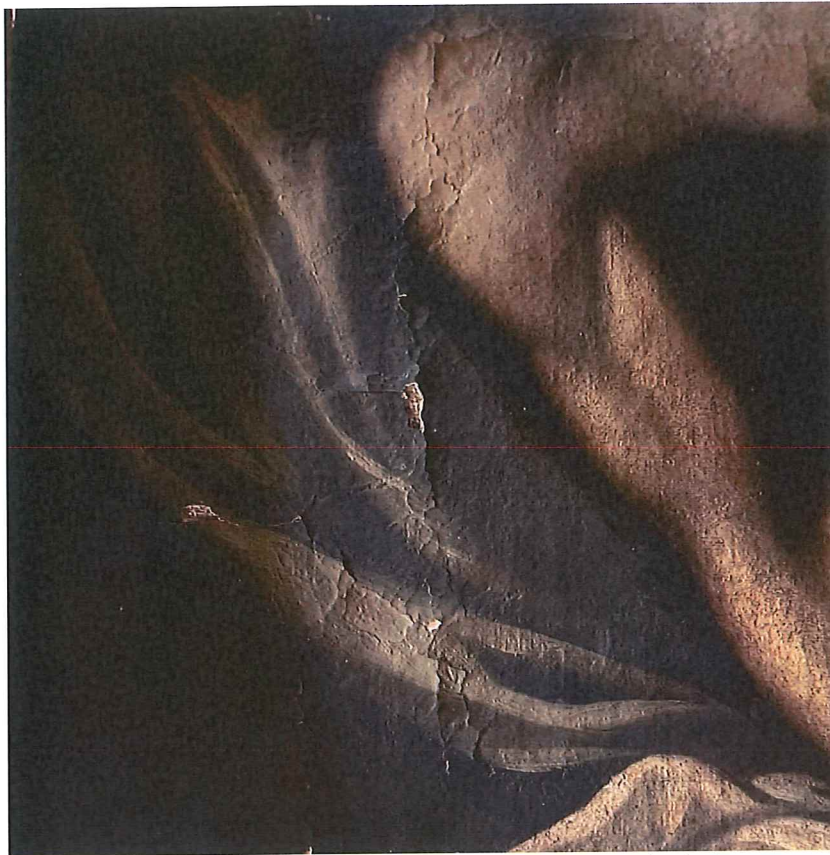


Figure 11 - Important detachments present on the original paint layer



Figure 12 - Detail of the decorative frame

QUOTATION FOR THE CONSERVATION AND RESTORATION OF THE PAINTING	
TREATMENTS – PAINTING	COST IN EUROS INCLUDING MATERIALS
1. Documentation in normal, raking and UV light. 2. Report writing 3. Removal of the decorative gilded frame 4. Low suction cleaning of the back	500
5. Pre-consolidation of the paint layer 6. Cleaning of overpainting 7. Cleaning of oxidized varnish 8. Cleaning of flyspecks using mechanical methods 9. Removal of the thick gesso infills	1,980
10. Facing 11. Humidity tests front and back 12. Treatment of the deformation	650
13. Removal of the past lining 14. Cleaning of the old glue 15. Consolidation of the canvas support 16. Adhesion of paint layer through syringes and levelling of detachments 17. Adhesion of the paint layer under vacuum	1,890
18. Tear repair and patches 19. Canvas inlays 20. Sizing of the new canvas 21. LINING intervention using a conservation standard adhesive under vacuum	1,480
22. Removal of facing 23. Mounting the painting on the strainer frame (the original strainer frame will be used only in the case that it is found structurally sound, if not it will be replaced, replacement to be quoted if needed.) 24. Infilling of Lacunae with Gesso di Bologna 25. Infilling of cracks with micro-crystalline 26. Leveling and imitation of the pictorial surface	1,460
27. Reintegration of losses in the paint layer using gouache 28. Application of retouching varnishing 29. Retouching using Maimeri® varnish colours including reconstruction of areas where a complete loss of colour and form is present. 30. Application of final protective varnish with a UV filter.	1,950
31. Conservation of the decorative frame including consolidation, adhesion of detachments, cleaning of dust and grime infilling and gilding where necessary using 23.75k gold leaf..	1,350
COST FOR THE PROFESSIONAL CONSERVATION (EXCL 18% VAT)	11,260
FINAL TOTAL INCL. 18% VAT	13,286

This quotation is valid for a period of 4 months from the date of issue.

In the case the project will be awarded to Atelier del Restauro the following costs will be included:

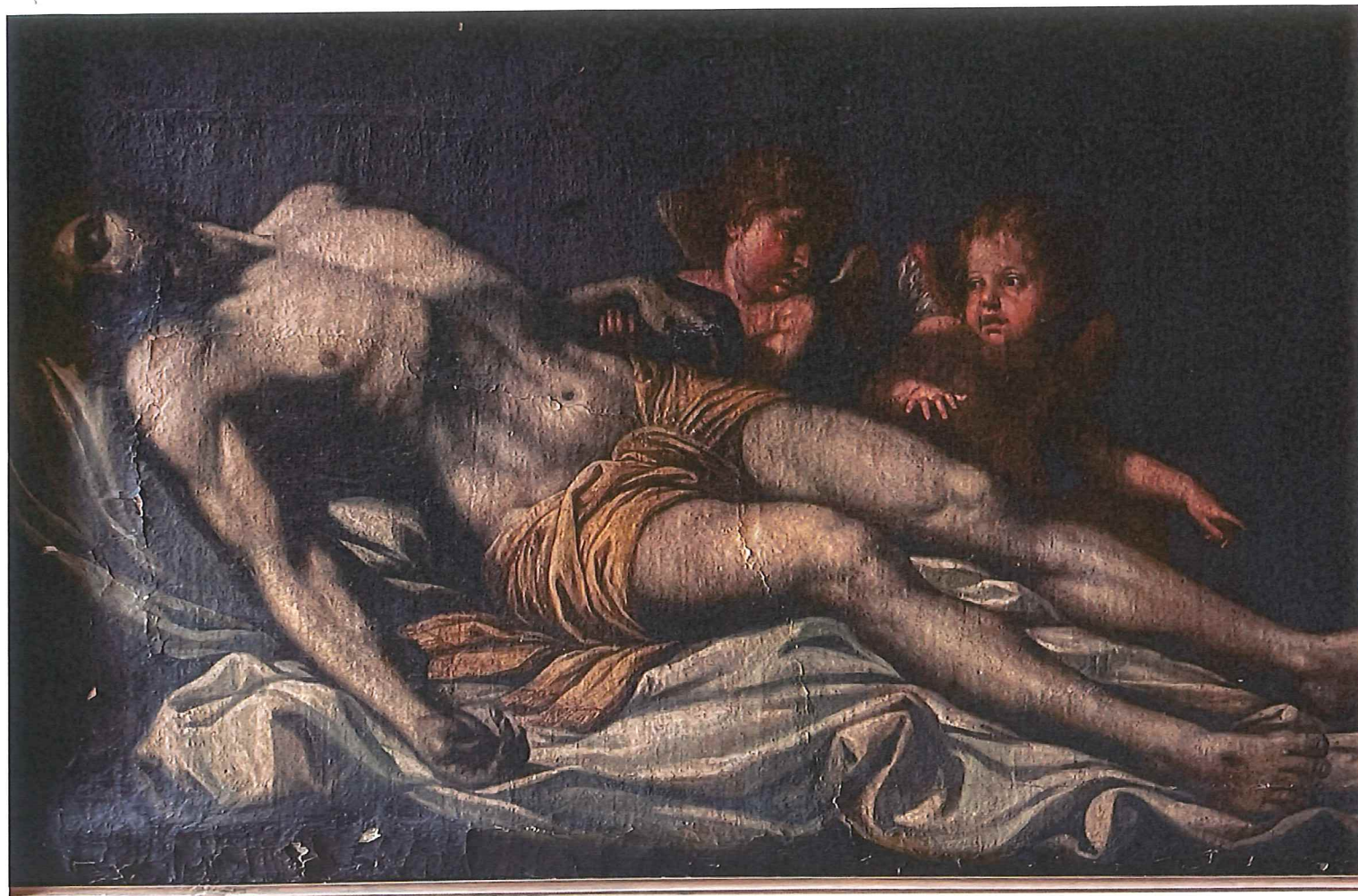
1. Documentation photography carried out before during and after treatments

2. Specialized professional work carried out by experienced conservator-restorers
3. All the equipment and materials to carry out the treatments such as solvents, consolidants, adhesives, retouching colours, varnishes etc... are conservation-standard materials bought from specialized conservation and restoration material suppliers namely C.T.S.srl Italy, AntaRes Italy, Conservation by Design (CXD) England.
4. Preliminary state of conservation report and treatment proposal

The following is excluded from the quote:

1. In the case a new made-to measure decorative frame and/or stretcher frame is needed this will be quoted separately

We would like to thank you for your trust and interest in our work. Please do not hesitate to contact us if you have any questions regarding the proposed treatments and quotes.



**METHOD STATEMENT FOR THE RESTORATION OF THE
17TH CENTURY OIL ON CANVAS PAINTING DEPICTING
'THE DEAD CHRIST'**

**BY ARTIST STEFANO ERARDI (1630–1716)
PERTAINING TO THE COLLEGIATE CHURCH OF SAINT
LAWRENCE**

6TH JANUARY 2025

ATELIER DEL RESTAURO
CONSERVATION & SCIENTIFIC ANALYSIS OF WORKS OF ART

2. Method statement for the conservation and restoration of the painting

2.1. 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.

- 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 xylophagous 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 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*

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.

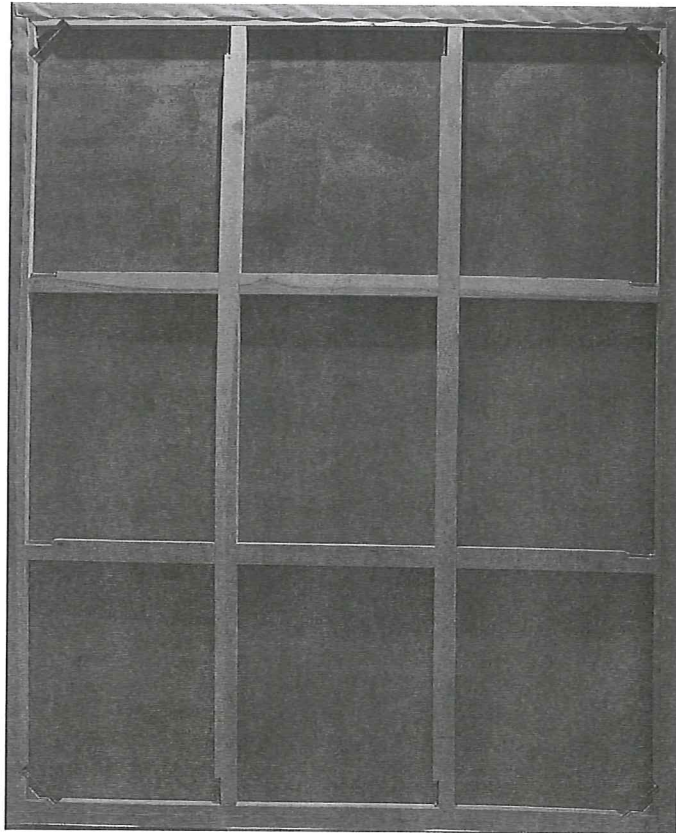


Figure 1: Example of newly constructed expandable auxiliary frame

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.

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 avoids 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 the 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
- 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.

- 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 Before starting the retouching with the maireri 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 RITOCO 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 - TABLEAUX LE FRANC & BOURGEOIS	
<p>FINAL VARNISH 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>	
<p><u>THE CHOSEN SURFACE FINISH WILL BE DECIDED AFTER VARNISH TESTS ARE CARRIED OUT</u></p>	
VERNICE FINALE BRILLANTE SOPRAFFINE ART. 1186	For slightly shiny effect and spray applications
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.

2.16. TREATMENT OF DECORATIVE FRAME

The treatment of the decorative frame will include the re-construction of the missing areas of the wooden support replicating the original manufacturing technique as much as possible.

Smaller losses of the wooden support will be infilled with a two-part epoxy resin (Balsite) to the level of the support. The losses will then be infilled with gesso di Bologna, and levelled down to the surface of the frame.

The cleaning of superficial dust which has accumulated on the surface and indentations of the decorative frame will then be carried out. . Following a series of cleaning tests the surface of the frame will be cleaned using a low molecular weight solvent applied to the surface using a cotton swab.

This will be followed by the re-adhesion of any cracks or detachments of the gilding from the underlying support using a heat-seal adhesive, applied using a syringe. The adhesive will then be re-activated using a heating spatula, which also pushes any detachments back into place. The losses of the preparatory layer will be infilled using gesso di Bologna and animal glue.

Re-integration of the losses of gilding will be carried out using gold leaf (in the case that gold leaf was found to be present in the original technique), applied to the losses using either oil or water gilding, always following the original technique. In the case that no

gold is found we will proceed with the same technique as found on the frame. Glazes of varnish colours will be used to age the newly applied infills and a final protective coating of non-yellowing varnish will be applied to the frame.