

METHOD STATEMENT & QUOTATION



11/11/2024

DETAILS OF CLIENT

Name: Zejtun Parish Church, Chapel of St Philip Neri

Inspection carried out by: Pierre Bugeja

Date: 21/08/24

DESCRIPTION OF ARTICLE I

Medium: Oil on Canvas

Subject: Our Lady of Charity with St Philip Neri

Artist: Michele Busuttil

Measurements: 2.8x1.8m



State of Conservation

- It is not yet clear if the canvas has been relined or otherwise. It seems to be at the right tension, but has a number of patches from the back which have left an imprint/deformation on the front of the canvas.
- There is evidence of a horizontal tear in the canvas in the bottom right section of the painting.
- The canvas is made of 3 pieces, in 2 vertical seams.
- The paint layer has an accumulation of surface dust and dirt.
- There is a considerable amount of retouching that is visible under UV light. One of the most retouched areas is the in the bottom section where there are the angels. The face of St Philip Neri has also received a fair amount of retouching.
- The varnish that was applied on the painting has now yellowed with time.
- There are a number of microlosses in the paint in the top section of the painting, on the face of the Virgin and the Child.
- The decorative frame is gilded and has undergone some alterations in the past.

Treatment Proposal:

- Dismantling of the painting, packaging and transportation to Prevarti Lab.
- Documentation under normal light and UV light and IR light.
- Cleaning tests to determine best cleaning solutions.
- Removal of surface dirt and dust, and also embedded dirt.
- Removal of previous retouching applied in the past.
- Removal of yellowed varnish.
- If the painting is not relined, the patches that were applied in the past will be removed, the back of the canvas will be cleaned from dust and any residues of adhesive that might still be present. Any tears will be fixed and deformations treated locally. The canvas would at this point probably need relining or strip-lining according to the state of conservation of the original canvas. Finally the relined canvas would stretched again to the auxiliar frame.
- All the losses in the paint layer will be infilled, levelled and textured.
- Retouching and application of protective varnish.
- The decorative frame will need to undergo necessary repairs and be completely regilded.

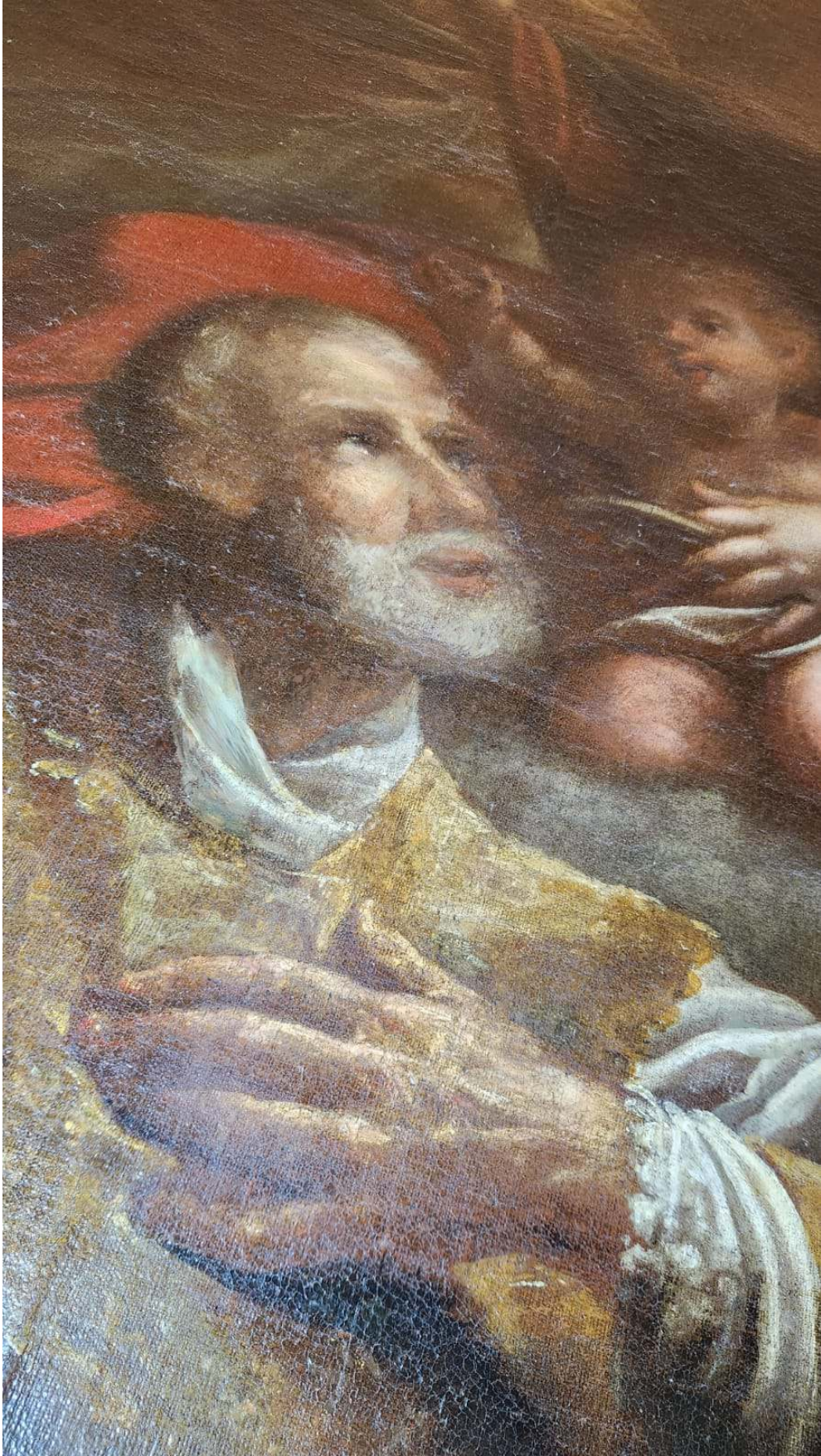


Details of deformations in the canvas mostly the result of interventions on damage from the back which has pushed against the canvas creating deformations that look like bumps.

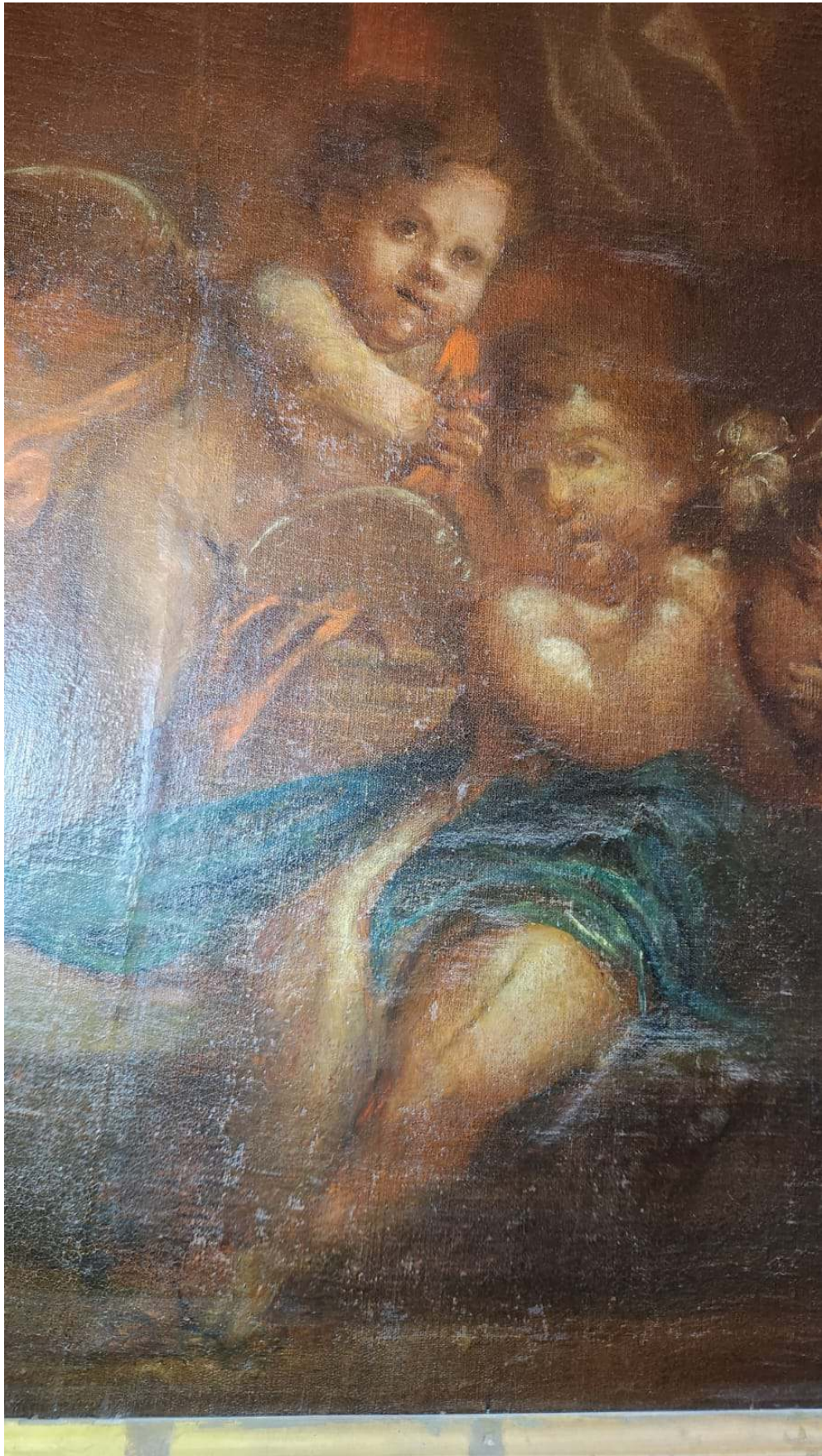


Deformations in the canvas seen under raking light.

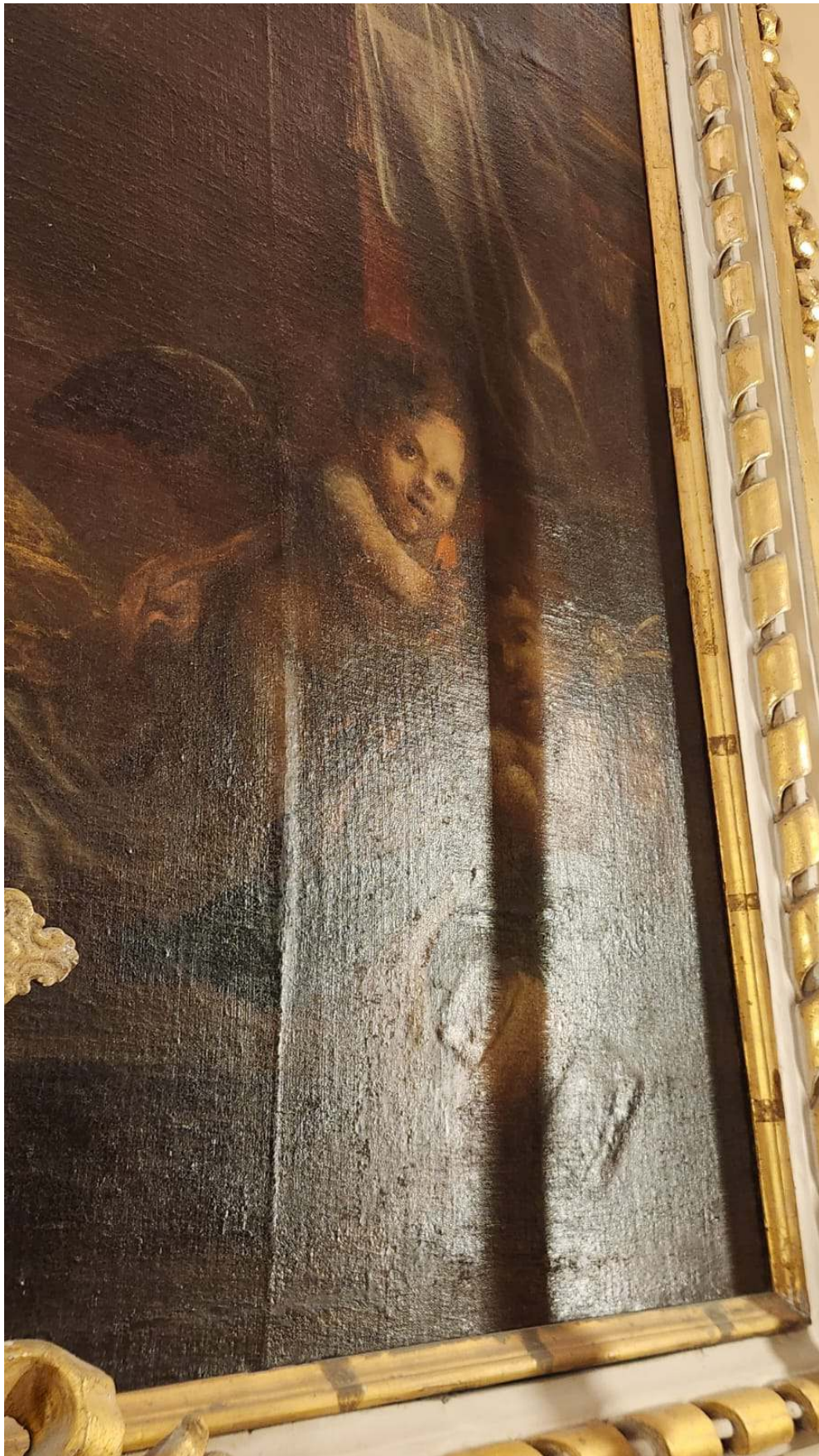




Detail of retouching and overpainting that was done on the area of the saint's face.



Detail of a heavily retouched section of the canvas.



Detail of one of the vertical seams that make up the canvas.

DESCRIPTION OF ARTICLE II

Medium: Oil on Canvas

Subject: St Aloysius

Artist: Unknown

Measurements: 144x65cm

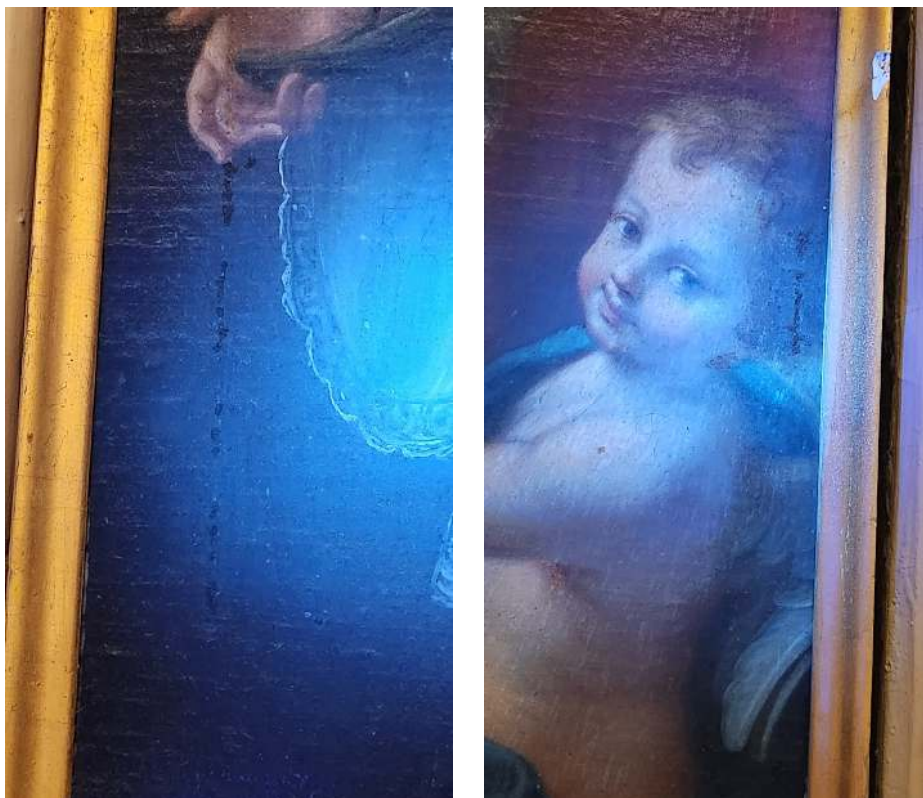


State of Conservation

- The canvas has been relined in the past and is in good condition. There are no visible deformations.
- There is an accumulation of surface dust and dirt on the paint layer.
- The varnish that was applied on the painting has now yellowed.
- There is a high amount of retouching that was applied to the painting in the past. This is particularly evident under UV light.
- In the bottom section of the painting there is instability in the paint layer which is also flaking.
- In the bottom section there are also wax drippings that have fallen on the paint layer.
- The decorative frame has a number of losses at its corners and an accumulation of surface dust and dirt.

Treatment Proposal:

- Dismantling of the painting, packaging and transportation to Prevarti Lab.
- Documentation under normal light and UV light and IR light.
- Cleaning tests to determine best cleaning solutions.
- Removal of wax drippings.
- Removal of surface dirt and dust, and also embedded dirt.
- Removal of previous retouching and overpainting applied in the past.
- Removal of yellowed varnish.
- All the losses in the paint layer will be infilled, levelled and textured.
- Retouching and application of protective varnish.
- The decorative frame is currently probably nailed to the painting. After the necessary cleaning and repairs a magnetic system will need to be devised to put it back around the painting.



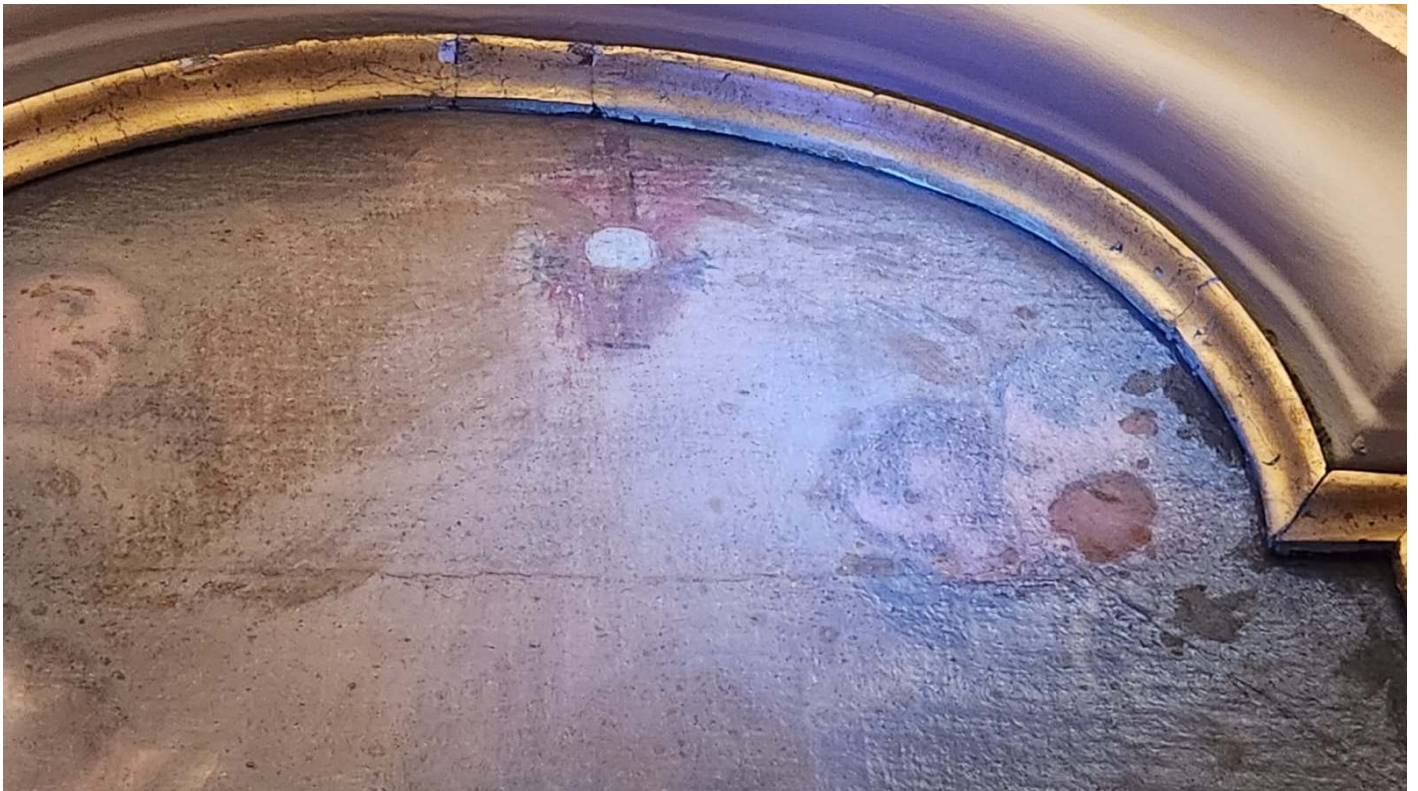
Details of retouching and overpainting very visible under UV light.



More details of retouching and overpainting visible under UV light.



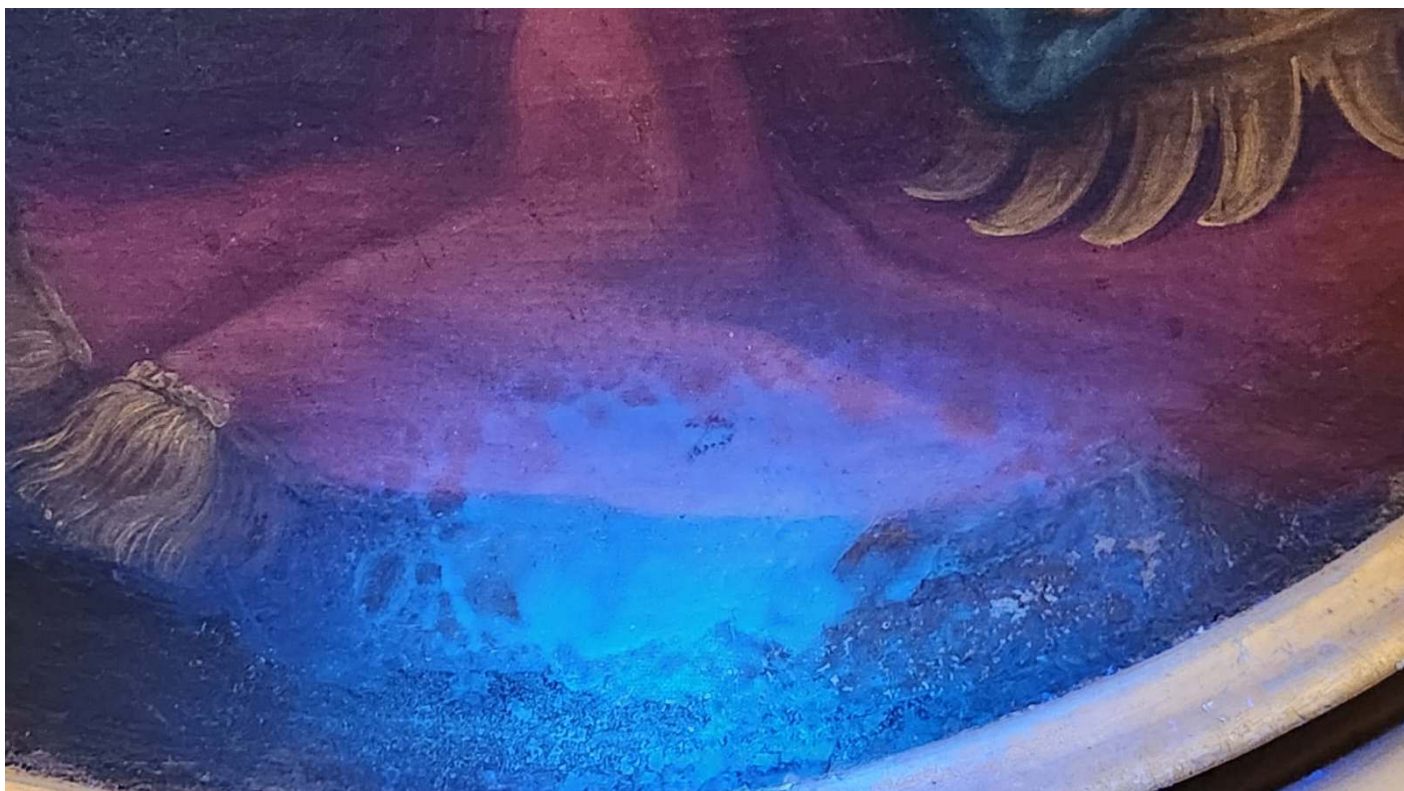
Heavy retouching and overpainting in the bottom section of the painting.



Retouching in the top section visible under the naked eye.



More areas visibly retouched in the past.



Heavy retouching and overpainting in the bottom section of the painting.



Retouching in the top section visible under the naked eye.



Detail of wax drippings that have fallen over the canvas.



Detail of instable paint layer where some of it is flaking away.

DESCRIPTION OF ARTICLE III

Medium: Oil on Canvas

Subject: St Thomas

Artist: Unknown

Measurements: 144x65cm



State of Conservation

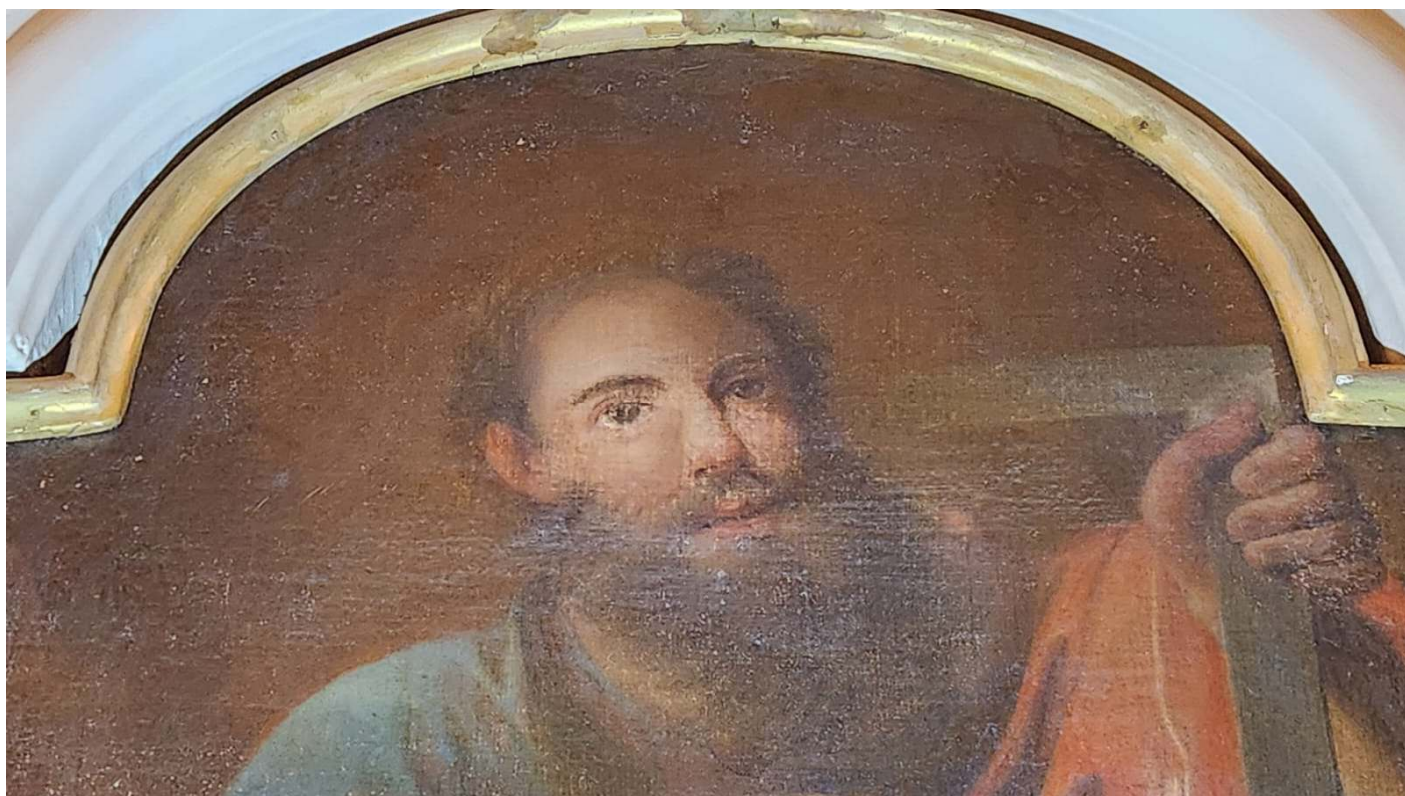
- The canvas is at the right tension, but it is difficult to observe whether it has been relined or not.
- There is a deformation (pressed inwards) on the canvas in the section of the saint's face. This could be the result of hit that the painting could have taken.
- There is an accumulation of surface dust and dirt on the paint layer.
- The varnish that was applied on the painting has now yellowed.
- There is possibly some retouching in the area of the face, where the paint looks slightly abraded.
- In the bottom section of the painting there is instability in the paint layer which is also flaking.
- In the bottom section there are also wax drippings that have fallen on the paint layer.
- The decorative frame has a number of losses and was heavily retouched where the gilding suffered damage. Certain areas that were retouched have become darker than the original.

Treatment Proposal:

- Dismantling of the painting, packaging and transportation to Prevarti Lab.
- Documentation under normal light and UV light and IR light.
- Cleaning tests to determine best cleaning solutions.
- Removal of surface dirt and dust, and also embedded dirt.
- Removal of yellowed varnish.
- Removal of previous retouching and overpainting applied in the past.
- The deformation on the saint's face will first be tentatively removed without removing the canvas from the stretcher frame using localized heat and weights. If this does not work, and if the canvas is already relined, the relining canvas is removed and the deformation is removed under heat in the low-pressure table. If the canvas is not relined, strip lining would be applied and the deformation removed under the low-pressure table. After the removal of the deformation the canvas would be restretched around the stretcher frame.
- Any fragile paint would also be consolidated.
- All the losses in the paint layer will be infilled, levelled and textured.
- Retouching and application of protective varnish.
- The decorative frame will be cleaned and repaired where necessary and losses integrated as per original technique.



Details of the deformation in the canvas under raking light.



Detail of the face of the saint



Detail retouched bottom section of the painting.



Detail of retouching on the canvas under UV light.



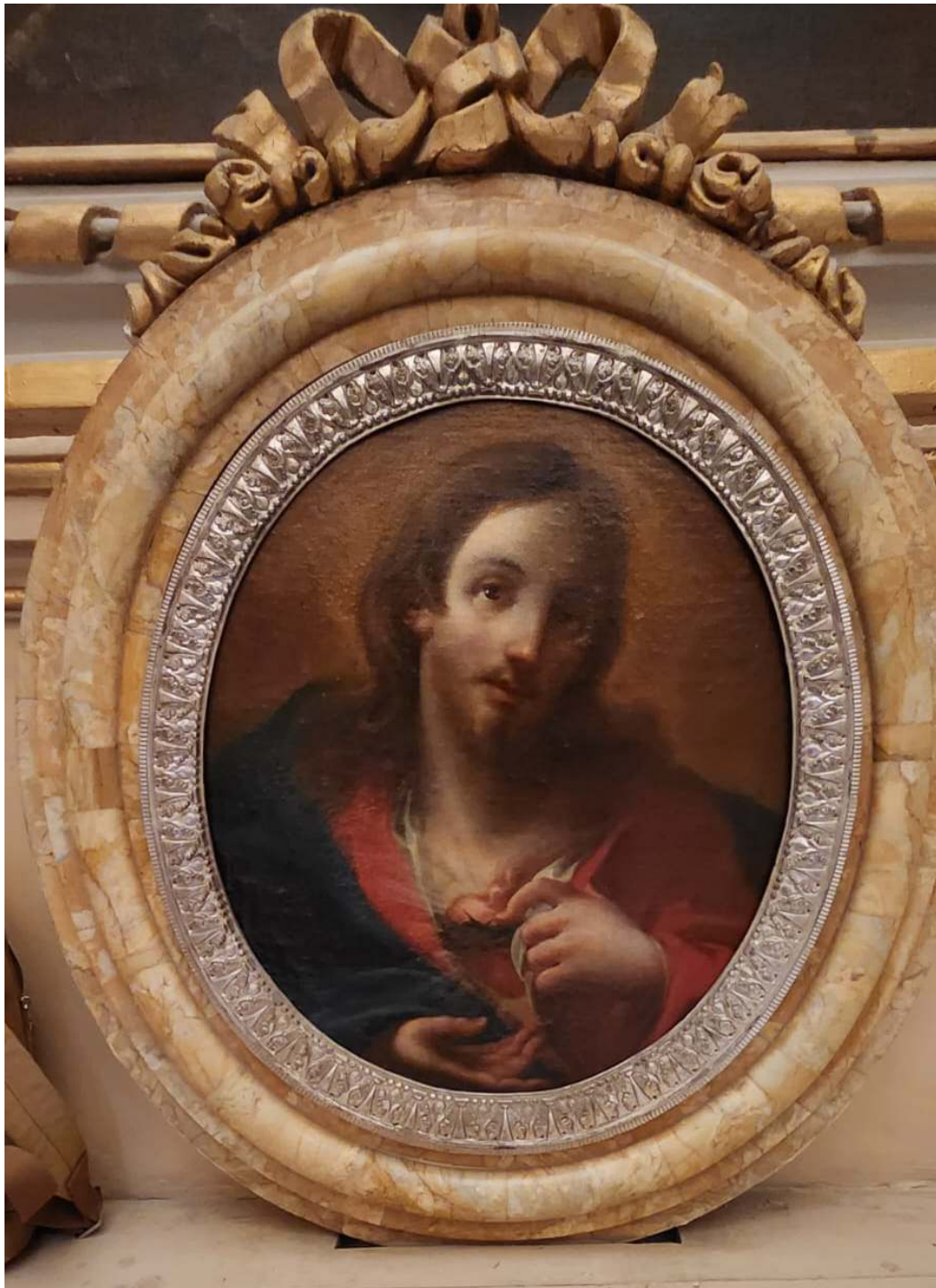
Detail of retouching and overpainting visible under UV light.

DESCRIPTION OF ARTICLE IV

Medium: Oil on Canvas

Subject: Sacred Heart of Jesus

Artist: Michele Busuttill

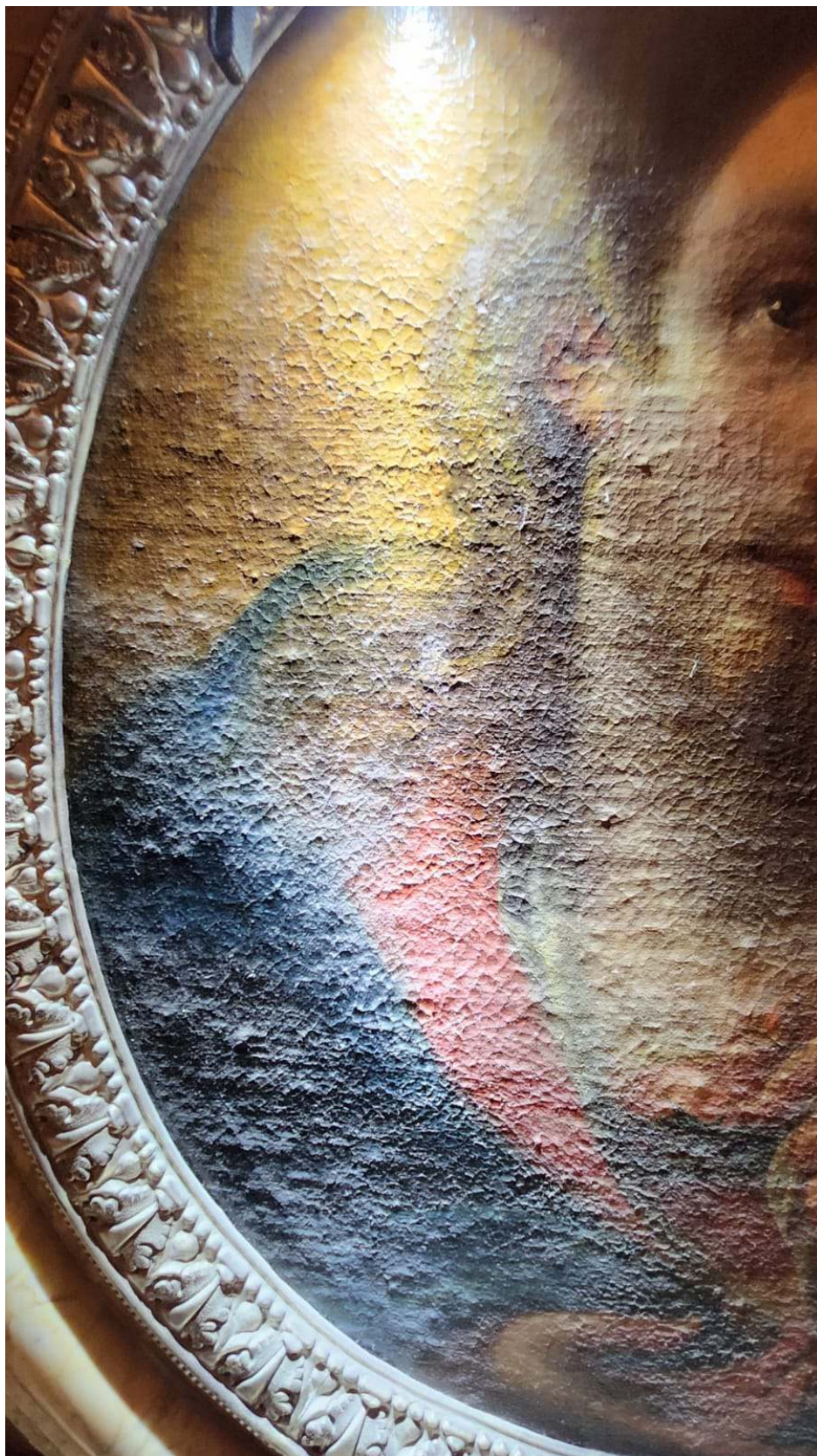


State of Conservation

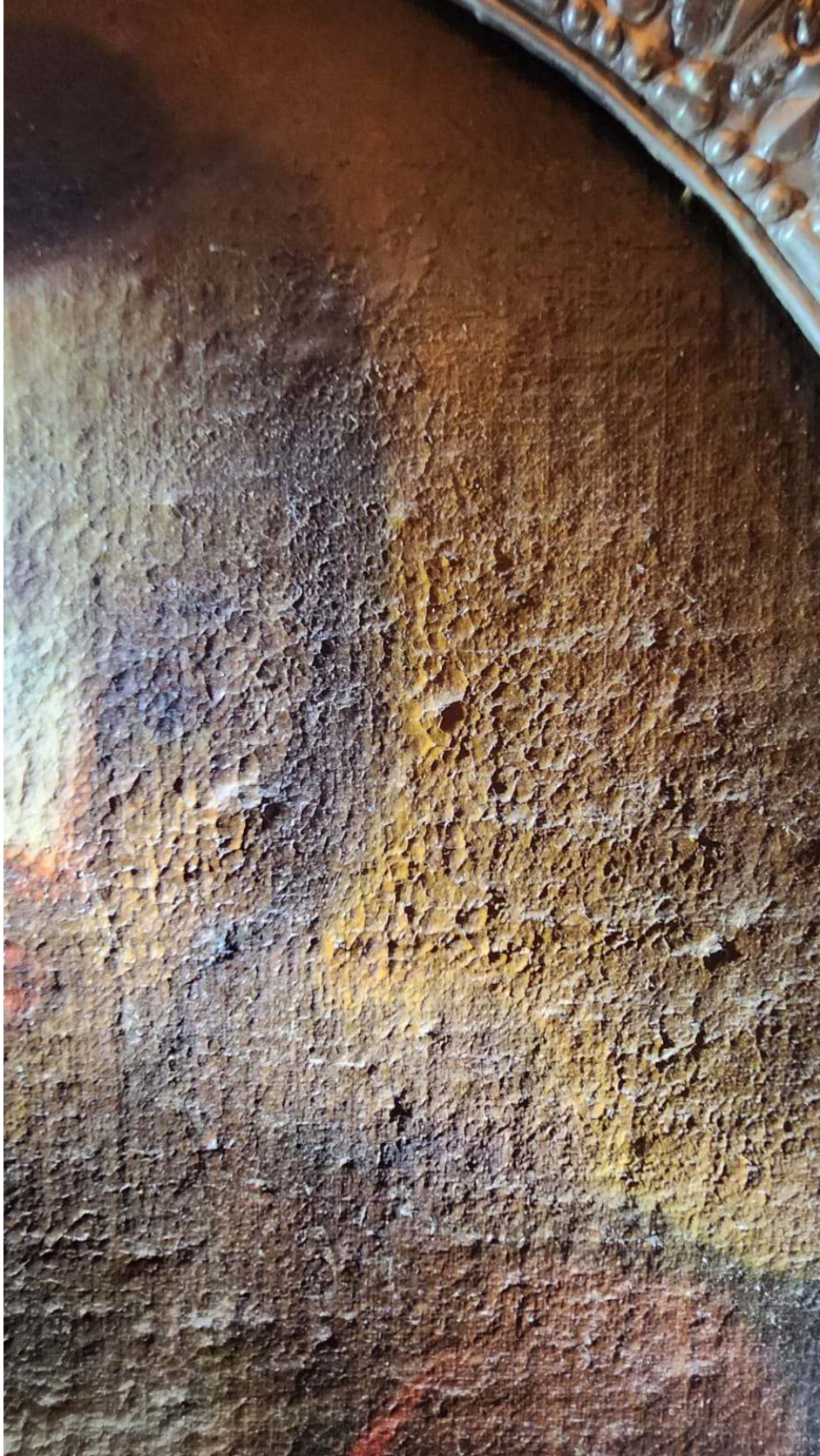
- The canvas is loose and sagging showing slight deformations around perimeter.
- Paint layer shows cupping, flaking and some microlosses.
- Several retouching was noted under UV light.
- Varnish layer has slightly yellowed.

Treatment Proposal:

- Dismantling of the painting, packaging and transportation to Prevarti Lab.
- Documentation under normal light and UV light and IR light.
- Consolidation of paint layer through facing using Japanese paper.
- Cleaning tests to determine best cleaning solutions.
- Removal of surface dirt and dust, and also embedded dirt.
- Removal of yellowed varnish.
- Removal of previous retouching and overpainting applied in the past.
- Removal of canvas from its auxiliary frame, and cleaning back of canvas.
- Strip-lining of canvas and re-stretching around the auxiliary frame.
- All the losses in the paint layer will be infilled, levelled and textured.
- Retouching and application of protective varnish.



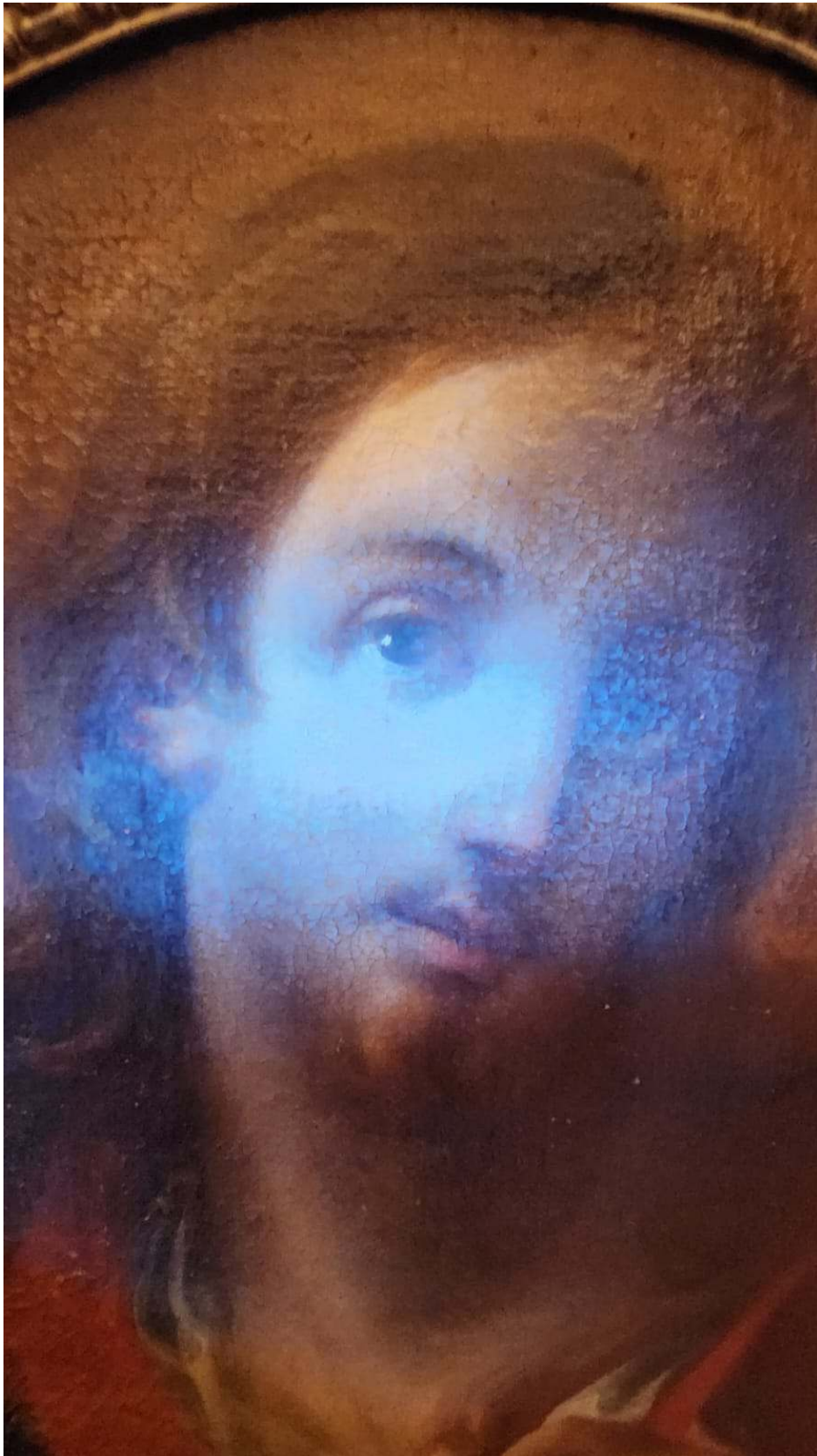
Detail of the deformations and sagging of the canvas around the perimeter of the painting.



Detail of cupping and flaking in the paint layer..



Detail of the flaking paint layer under raking light.



Detail of retouching present on the painting under UV light.

ESTIMATE FOR CONSERVATION AND RESTORATION – Our Lady of Charity*

<i>Conservation and restoration of painting</i> <i>(as per treatment proposal)</i>	c. € 10,500 + VAT
<i>Conservation and restoration of frame</i> <i>(as per treatment proposal)</i>	c. €3,900 + VAT <i>(price may vary according to changes in gold material)</i>

ESTIMATE FOR CONSERVATION AND RESTORATION* - St Aloysius

<i>Conservation and restoration of painting</i> <i>(as per treatment proposal)</i>	€ 1,900 + VAT
<i>Conservation and restoration of frame</i> <i>(as per treatment proposal)</i>	€ 1,000 + VAT

ESTIMATE FOR CONSERVATION AND RESTORATION* - St Thomas

<i>Conservation and restoration of painting</i> <i>(as per treatment proposal)</i>	€ 2,000 + VAT
<i>Conservation and restoration of frame</i> <i>(as per treatment proposal)</i>	€ 1,400 + VAT

ESTIMATE FOR CONSERVATION AND RESTORATION* - Sacred Heart of Jesus

***Conservation and restoration of painting
(as per treatment proposal)***

€ 1,600 + VAT

Quotation does not include the restoration of the silver frame.

N.B. Quotations do not include the price for possible manufacturing of new stretcher frames.

***Quotations are valid for 8 weeks**



CONTACT DETAILS

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