

PREVARTI Laboratory

The Art Conservation Centre,
F015B, Mosta Techno Park,
Mosta, MST3000

Contact Details

Pierre Bugeja B.Cons.(Hons.)
www.prevarti.com info@prevarti.com
Tel: (356) 77719099

Method Statement & Quotation

*Institution of the Eucharist. Oratory of the Blessed Sacrament,
Zejtun Parish Church*



11/11/2024

DETAILS OF CLIENT

Name: Zejtun Parish Church

Inspection carried out by: Pierre Bugeja

Date: 30/10/24

DESCRIPTION OF ARTICLE

Object: Oil on Canvas

Subject: Jesus Giving his Body in the Last Supper

Dating: 1732

Artist: Attributed to Enrico Regnaud

Measurement: 4.1x2.13m

State of Conservation

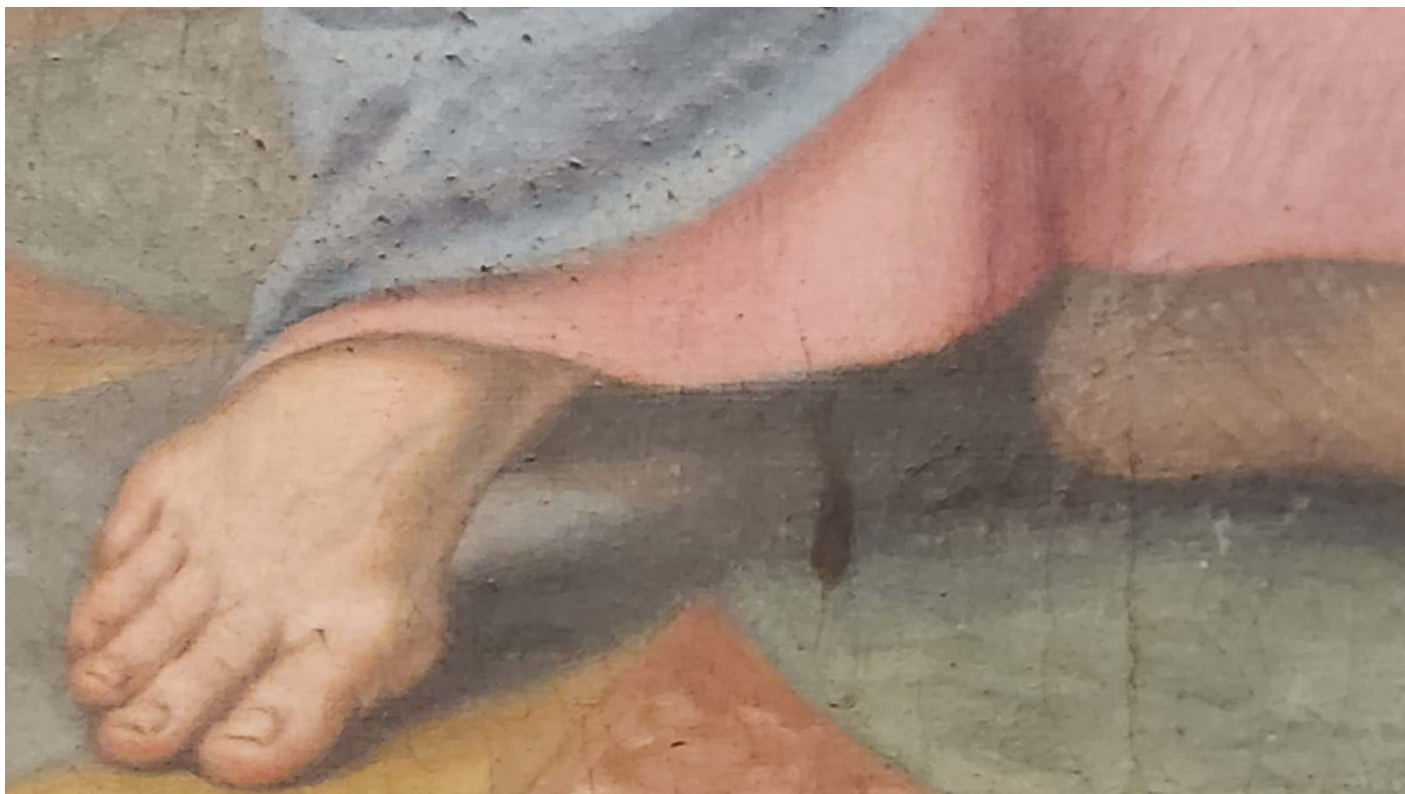
- The painting exhibits an original canvas which has never been relined. It has several deformations and manifests sagging in the bottom section. The canvas is also loosely stretched around its auxiliary frame, which is made evident under raking light.
- There are no signs of tears in the canvas, but there are a number of small punctures around the perimeter of the canvas. In these areas the canvas seems to have been weakened after bumps or abrasions suffered in the past.
- Around the perimeter of the painting one can notice also a number of stretcher marks. This is also evident in the middle section of the painting due to a horizontal wooden member of the auxiliary frame making contact with the canvas from the back.
- The canvas is divided into three parts, a seam running down the center and another one further to the right section of the painting. Despite the issue mentioned above the canvas is in a fair state of conservation. After the appropriate consolidation, repairs and cleaning take place one will need to determine if the canvas needs strip-lining or total relining.
- The paint layer exhibits several cracks and cupping.
- A thick layer of surface dust and dirt can also be found on the surface of the painting.
- A thin layer of varnish was applied to the painting in the past. The varnish has altered slightly the colours used by the artist.

- There are some minor interventions of restoration that have occurred in the past, which can be seen more clearly under UV light.
- In the bottom section of the painting one can observe a number of losses and abrasions in the paint layer.
- There is the presence of blooming especially in the central section of the painting. This looks like a cloud laying on top of the paint layer. This blooming is usually the result of lack of ventilation which causes an accumulation of humidity in the interested areas.
- The decorative frame is gilded and in some areas one can notice losses in the gilding, abrasions and cracks. The frame has been drilled in place causing it to be perforated in a number of areas.

Treatment Proposal:

- Dismantling, wrapping, handling and transportation to Prevarti's Lab.
- Documentation under normal light, raking light, Infra Red and UV light.
- Cleaning tests to determine best cleaning solutions.
- Removal of surface dirt and dust.
- Removal of any applied varnish and any other surface residues.
- Removal of any traces of mould from the bottom section.
- Removal of previous retouching applied in the past.
- Facing of the paint layer using Japanese paper, to prepare the canvas to be removed from the auxiliary frame.
- Removal of the canvas from its auxiliary frame., so that the former can be placed face-down and cleaned from the back.
- Any deformations will be treated on the heated low-pressure table where a uniform and controlled pressure is applied on the canvas to bring down these deformations. At the same time, the areas where the paint layer is flaking and cupping will be consolidated from the front.
- Following this intervention, it will be clearer whether the canvas needs strip-lining or relining.
- It will have to be considered whether the auxiliary frame can reused or has to be remanufactured. If it can be re-used it might require a disinfection treatment followed by any structural interventions. Some of the interventions would be to make it bevelled to avoid the recurring problem of the stretcher marks on the canvas, and to make it expandable to allow for proper stretching as necessary.
- The consolidated canvas will then be re-stretched on the new/modified auxiliary frame, with the tension also being set correctly.

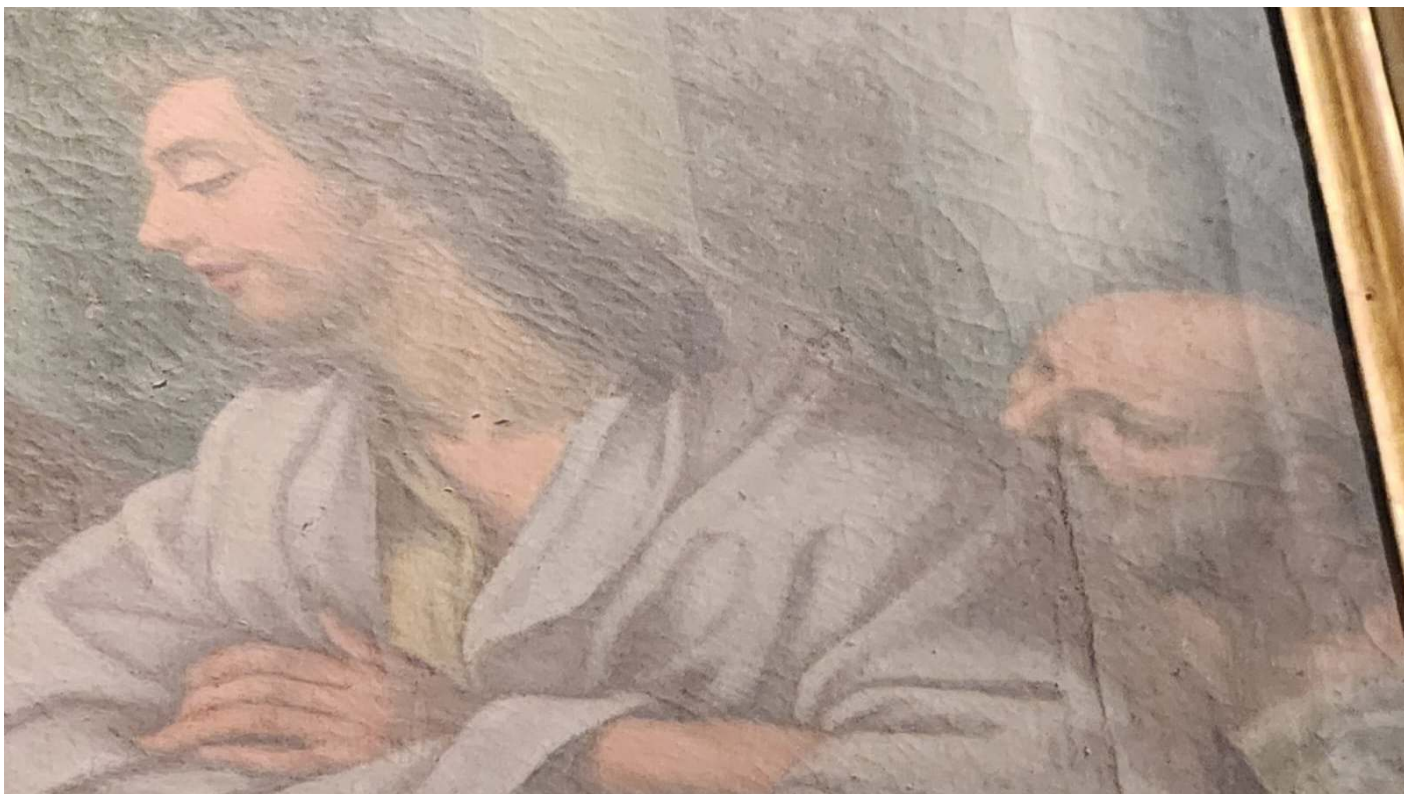
- Removal of the facing that was applied to protect the paint layer during restoration.
- Infilling of any losses followed by levelling.
- Retouching and application of protective varnish.
- The decorative frame will need to first undergo structural repairs in the wood, followed by a reconstruction of the missing pieces. The missing gesso will need to be applied, levelled and textured on top of the original. The areas where the gilding has been lost will need to be regilded.



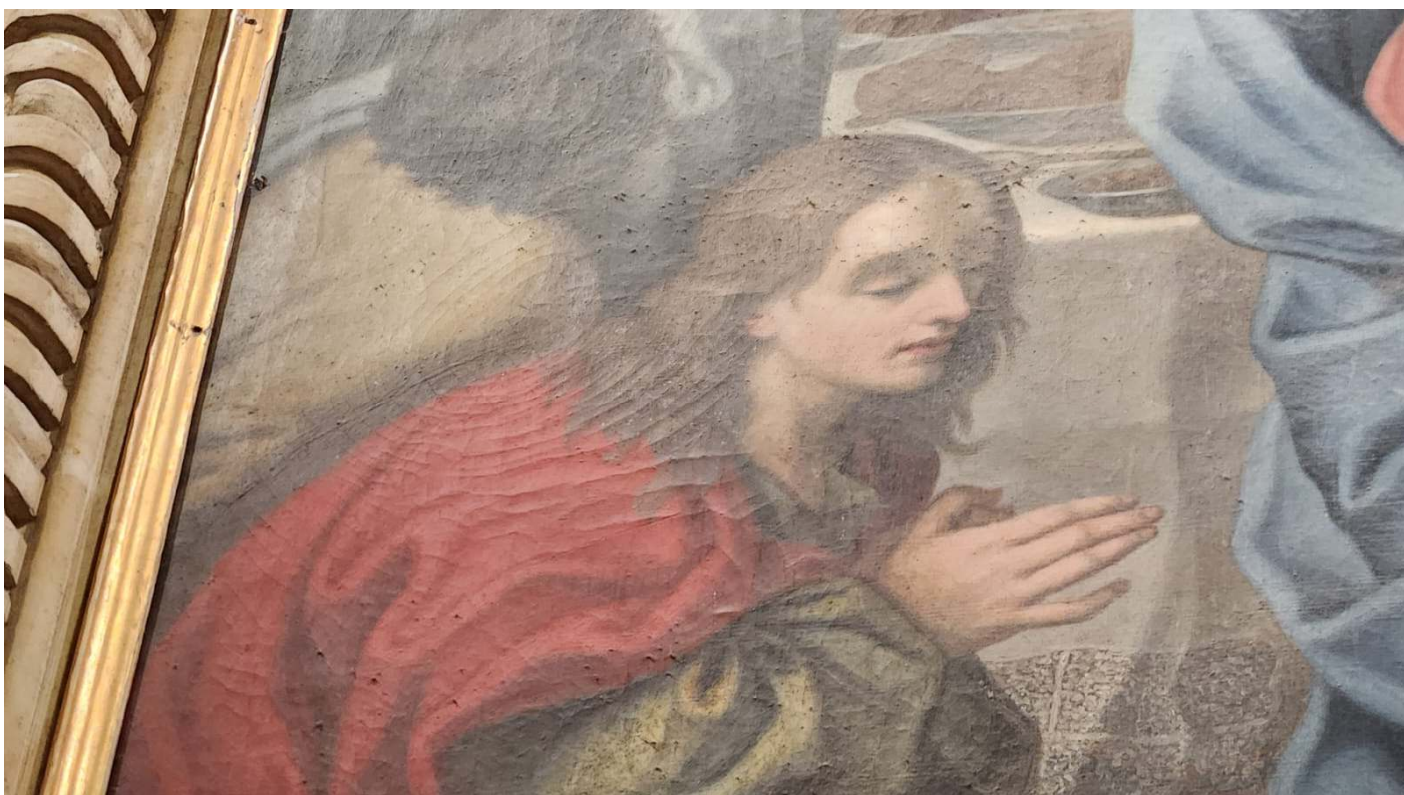
Details of flaking paint layer and cracking.



More details of losses in paint layer, and possible presence of mould.



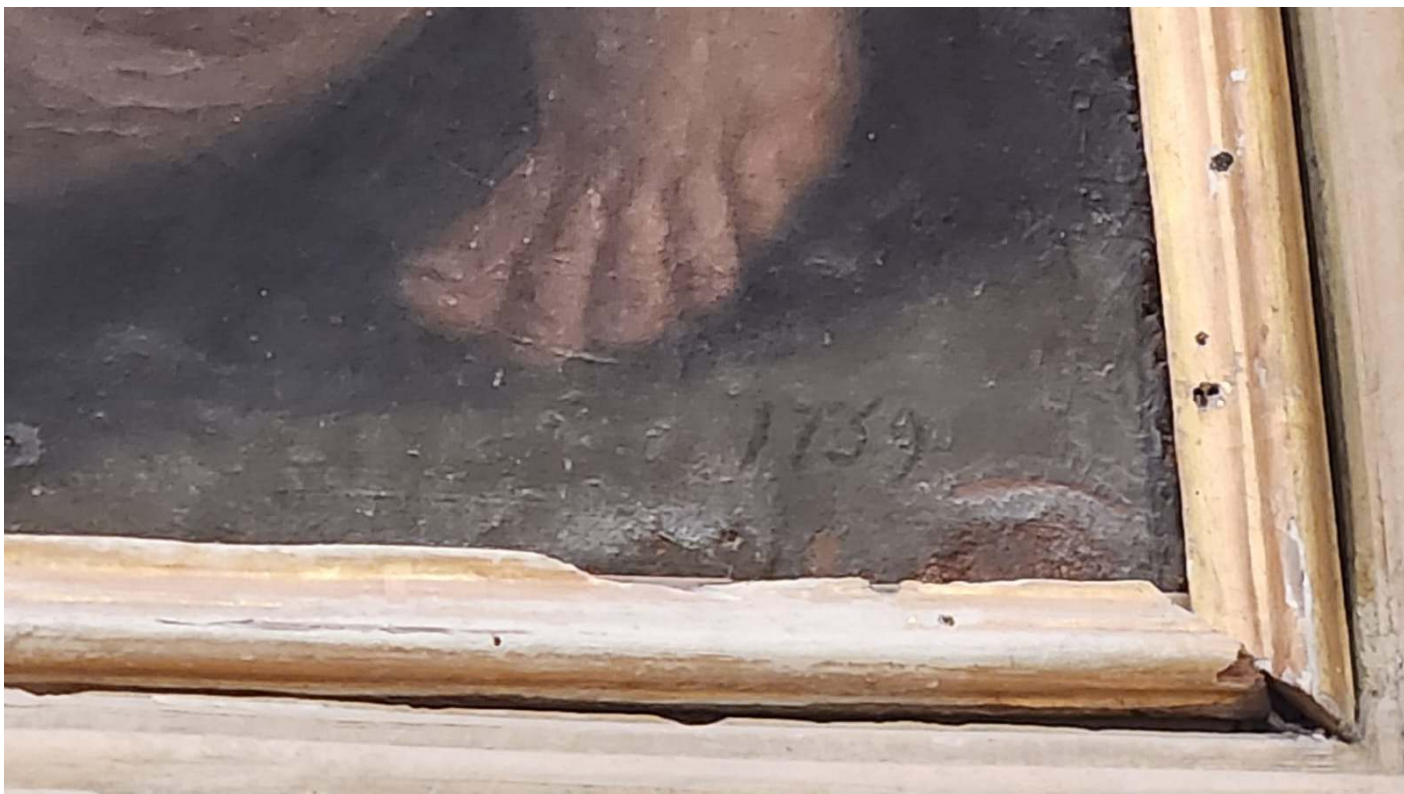
Deformations and stretcher marks in the canvas seen under raking light.



Detail of craquelure in the paint layer and deformations.



Detail of structural damage and loss in gilding in the decorative frame.



Detail of the dating of the painting, an area which is damaged by paint losses.



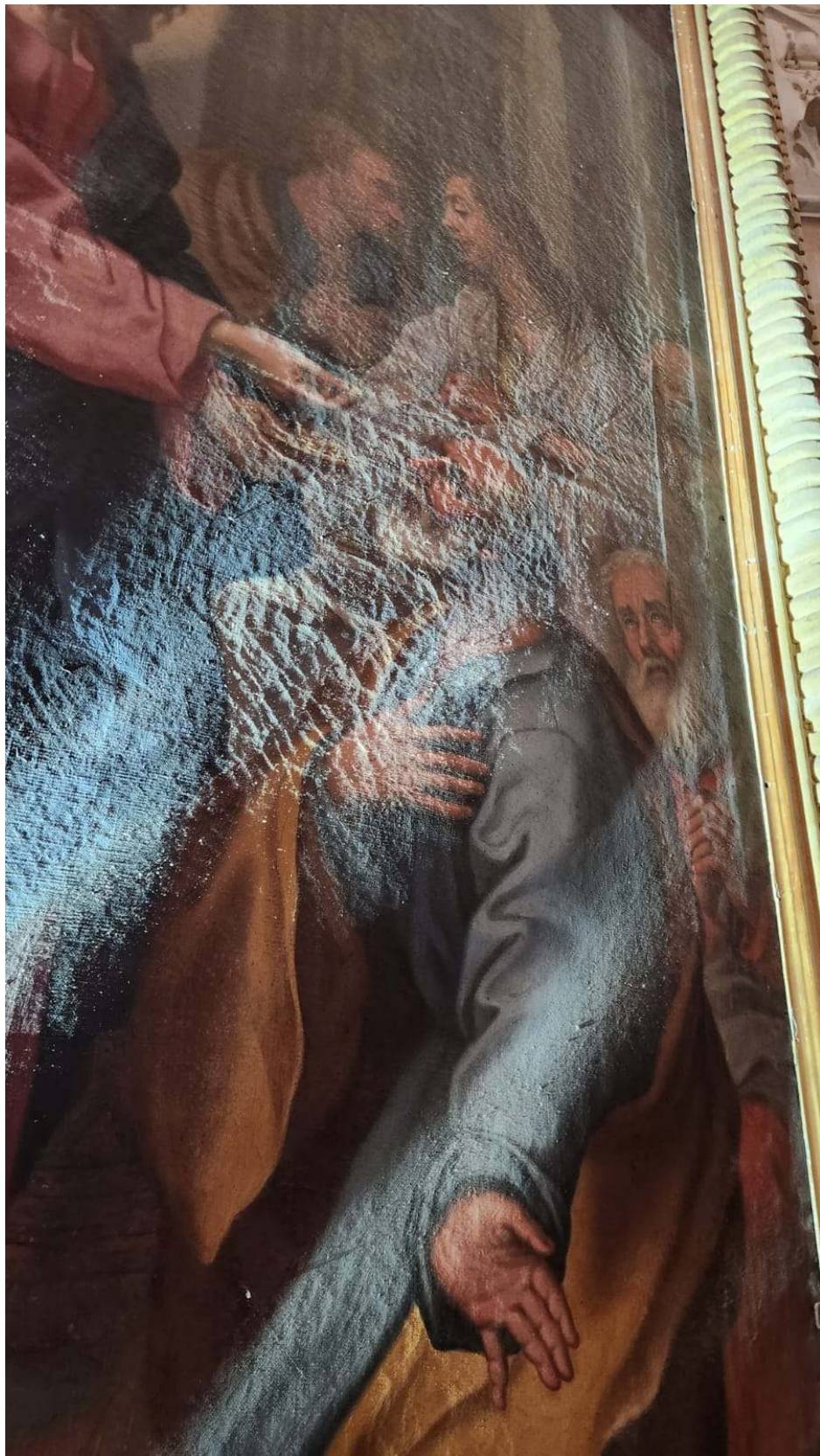
Detail of the deformations present in the canvas under raking light.



Detail of accumulation of dust and losses in the bottom section of the painting.



Detail of holes that have been drilled inside the decorative frame, and also traces of what might be mould on the surface of the canvas.



More details of the deformations in canvas and cupping of the paint layer.

ESTIMATE FOR PROFESSIONAL CONSERVATION AND RESTORATION

INSTITUTION OF THE EUCHARIST	
Conservation and restoration of painting <i>(as per treatment proposal)</i>	€ 9,200 + VAT
Construction of new stretcher frame <i>(if required)</i>	€ 1,600 + VAT
Conservation and restoration of decorative frame	€ 3,300 + VAT
Anoxia Disinfestation Treatment <i>(recommended)</i>	€ 400 + VAT
Quotation is valid for a period of 8 weeks from date of issue.	



CONTACT DETAILS

Pierre Bugeja B.Cons. (Hons) (Melit.)
THE ART CONSERVATION CENTRE
PrevArti Company Limited
F15B, Leiden Centre, Mosta Technopark, Mosta

prevarti.com
info@prevarti.com
Mob: (356) 7921 2039
Tel: (356) 7771 9099

© (2024) PrevArti Co. Ltd. All rights reserved.

This document cannot be disclosed to any third party nor can this document or any parts thereof be copied, published or utilised in any other way, without the permission of the Conservator-Restorer.