

Għażiż Provinċjal,

Fi qbil mal-membri kollha tal-Kummissjoni Beni Kulturali qiegħed nagħmel talba sabiex jingħata permess isir xogħol ta' restawr meħtieġ fuq l-antependju uniku f'Malta magħmul minn tiben u karta. Dan il-permess jenħtieġ minnhabba li r-restawr dovot jaqbeż is-somma ta' 2,000eu. Mehmuż ma' dan id-dokument qiegħed nibgħat ukoll analiżi tal-ħsarat attwali, kif wkoll metodu propost għar-restawr. Fil-każ li din it-talba tagħna tiġi milqugħa mill-Kunsill, l-ispiza ta' dan ix-xogħol tinqasam bejn il-Kunsill Malti għall-Arti u l-Provinċja Kapuċċina.

Fraternatment,

Fra Ryan Dalli

*Chairperson* Kummissjoni Beni Kulturali



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12 ta' April 2025

Prot N. I.S. 131/2025

Kummissjoni Beni Kulturali

Kunvent tal-Kapuċċini

Triq l-Isqof F.X.Fenech

Floriana

Għezież Br Ryan u membri tal-Kummissjoni Provinċjali tal-Beni Kulturali,

Sliem! Il-Kunsill Provinċjali fit-63 laqgħa tiegħu li saret nhar l-Erbgħa, 9 ta' April 2025, iddiskuta t-talba li intom ressaqtu sabiex isir restawr fuq l-antipendju li nsibu fil-mużew provinċjali, liema restawr se jiġi ffinanzjat mill-Kunsill Malti għall-Arti. Kif ġie diskuss digà, it-total tal-VAT ta' dan ix-xogħol se jithallas mill-Provinċja.

Il-Kunsill jaċetta li jsir dan ix-xogħol.

Grazzi ħafna tal-ħidma tagħkom.

Tislijiet fraterni,

Fr Ivan Scicluna OFM Cap  
MINISTRU PROVINĊJALI





**PREVARTI Laboratory**

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## **Method Statement & Quotation**

Capuchin Fraternity, Floriana

## DETAILS OF CLIENT

Name: Capuchin Fraternity, Floriana

Inspection carried out by: Pierre Bugeja

Date: 14/01/25

## DESCRIPTION OF ARTICLE I

Object: Antependium

Subject: Antependium

Dating: 18<sup>th</sup> c.

Artist: Unknown

Measurements: 216x78 cm



## State of Conservation

- This antependium is unique in Malta and its origins are probably Sicilian. Its style is what one might consider as *arte povera* whereby refined materials such as precious metals and stone are replaced by more ordinary materials which makes them aesthetically important in a different manner. In the case of this antependium, pieces of straw were prepared and cut into shape to fit inside the surface. The decorations are attached to a paper support, which in turn is attached to a canvas. The latter is then stretched onto an auxiliary frame.

- The central part is presently painted in a pink colour but there is evidence of a previous blue colour underneath. It is not yet clear if the original paper was blue and later repainted in pink.
- At the moment this antependium is covered in plastic, which is making contact with the material of the antependium and sticking to it. This plastic is not helping in conserving the antependium, and in the areas where the two are touching some losses might have been incurred.
- While there are no signs of mould between the plastic and the paper material, there is however evidence of an insect infestation because of the holes that can be observed.
- There are some losses in the paper especially in the bottom section. In general the paper of this antependium manifests some deterioration.
- In the bottom section there are also a number of tears.
- The pieces of straw that make up the antependium are bending and detaching themselves, and risk falling off the antependium. Some pieces have already been lost. Some of this material has been painted in a green colour in the past.

### **Treatment Proposal:**

- Documentation under normal light and UV light and IR light.
- Removal of the plastic that is currently covering the antependium.
- Consolidation of the paper and its attachment to the canvas.
- Consolidation of the pieces of straw to the paper support and flattening.
- Repairs and reconstructions of all the losses and repair of tears in the paper support.
- Cleaning tests to determine best cleaning solutions for the different areas of the antependium.
- Cleaning of surface dust and dirt.
- Reconstruction of the missing reed pieces. This can either be done through
  - A chromatic reintegration using pastels (which makes this treatment reversible)
  - The addition of a layer of paper which will be chromatically integrated to the colour of the original paper support. These additions would be cut to the exact size and inserted wherever there are losses in the support. This latter method is probably the preferred method because of a longer lifetime compared to the pastels.
- The antependium will need a new enclosure that will make sure to protect it. The solution of plastic will be abandoned and a new frame manufactured enclosed with museum for the proper storage of

the antependium and display for visitors of the museum. Acrylic is preferred to glass because in the eventuality of an accident the acrylic will be more resistant compared to glass.





*Detail of tears and losses in the paper support, and losses in the pieces of straw.*



*Detail of the pieces of straw that are bending and detaching from the paper support.*





*Detail of tears in the paper support.*



*Detail of tears in paper support and colour degradation.*





*Detail of the tears in the paper support.*



*Detail of background to the central decorative element of which the underlying colour is showing.*





*Detail of detachments, losses and tears in the paper support.*





*Detail of a loss in paper support which reveals the underlying canvas on which the paper is attached.*

**ESTIMATE FOR CONSERVATION AND RESTORATION\*****Antependium**

**Conservation and Restoration of Antependium**  
(as per treatment proposal)

€ 5,000 + VAT = € 5,900

**Conservative Museum Glass**

€ 400 + VAT = € 472

**Anoxia Disinfestation Treatment**

€ 350 + VAT = € 413

\*Quotation valid for 8 weeks.





## CONTACT DETAILS

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