

**REPORT ON THE RESTORATION OF THE PAINTING
“PRESENTACIÓN DE JESÚS EN EL TEMPLO”
 (“PRESENTATION OF JESUS IN THE TEMPLE”)**

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| Object: | Painting. |
| Support: | Fabric. |
| Technique: | Oil. |
| Description: | Religious themed painting of a scene from the Presentation of Jesus in the Temple. |
| Period: | 19th century. |
| Author: | Unsigned. |
| Property: | Carlos de Salort Sintes. Palau Salort. |
| Previous Restoration: | Tensioning of the fabric, undated. |

CONDITION REPORT

Anonymous oil painting on canvas, from the early nineteenth century. It depicts the Presentation of Jesus in the Temple. The painting has not been previously restored, however, there is evidence that the canvas has been re-tightened using strips of Japanese paper.

SUPPORT

It is a thick and dense linen fabric, well preserved, with the exception of an area at the bottom of the painting. This area of damage to the canvas (approx. 15 cm in length) where the pictorial layer has lifted has been caused by the accumulation of dust and paint fragments from the wall, separation of the canvas and the frame and the retention of moisture of both elements. There is a seam present at the bottom of the canvas near to the area of damage.

PREPARATION LAYER

Thin layer reddish in tone, very common at the time.

PAINT LAYER

It is a thin layer without texture. There are no significant losses, with the exception of an area at the bottom of the painting.

SURFACE LAYERS

There is a significant layer of dirt and a thick layer of irregular oxidized varnish, which distorts the original tone of the pigments used, giving a yellowish hue to the entire surface.

COMPONENTS

The painting is mounted in its original frame. In addition to a significant deposit of accumulated dust, especially in the lower frame, there are losses to the original support caused by wood-boring insects. At present, this attack is no longer active. It has the original fixed beater with a weak central crossbar.

RESTORATION PROCESS

Start of restoration: July 2023
Completion of restoration: December 2023

Protection of the paint layer, with Japanese paper and coletta (adhesive).

De-nailed from the frame, flattening the fabric and edges.

Cleaning the fabric from the back, cleaning the years of accumulated dust.

Placement of linen fabric strips, to reinforce the canvas edges to allow tensioning onto a new frame.

Tensioning of the fabric, on a new frame, made to measure, with a system of wedges and a central crossbar.

Cleaning of the pictorial layer, removing accumulated dirt and oxidized varnish layer from the painted surface.

Varnished, using a light layer of varnish on the canvas in preparation for the subsequent gesso application.

Gesso application, filling areas of loss to the paint layer.

Application of a second coat of varnish, to seal the gesso areas and prepare them for retouching.

Retouching, of all gesso infills.

Final varnishing, with a satin finish, protecting the paint layer.

Cleaning of the gold leaf frame and application of protection layer.

GRAPHIC DOCUMENTATION OF THE RESTORATION



Initial image, prior to restoration.



Image of the back of the canvas.



Detail of the back of the canvas showing where dust and detached fragments of wall paint have accumulated. These fragments retained moisture against the fabric for many years. In the image you can see marks caused by high levels of humidity.



Details of the painting showing damage caused by moisture and dirt buildup on the frame.



Detail showing dirt accumulated on the pictorial layer, along with the oxidised varnish giving it a yellowish appearance.



Detailed image showing before and after a cleaning test.



Image of the painting, once all the losses have been filled with gesso.



Final Image following restoration to both the painting and frame.

Lina Torres Camps
Conservator-Restorer
Ciudadella de Menorca, 23rd December 2023