
**REPORT ON THE RESTORATION OF THE PAINTING
“RETRATO DE PEDRO MARTORELL Y OLIVES”
 (“PORTRAIT OF PEDRO MARTORELL Y OLIVES”)**

Object:	Painting.
Support:	Cloth.
Technique:	Oil.
Dimensions:	101 x 81 cm.
Description:	Portrait of Mr. Pedro Martorell y Olives. The portrait displays three-quarters of a seated figure. His title, decorations and dates of birth and death are annotated to the right. Below this you can see what looks like a shield representing his family.
Period:	19 th Century (1863).
Author:	J. Portusado.
Property:	Carlos de Salort Sintes. Palau Salort.
Previous Restoration:	Betancourt Workshop 1999/2000.

RESTORATION PROCESS.

Start of restoration: December 2022
Completion of restoration: February 2023

The main problem with the painting was the delamination of the paint layer and preparation layer from the support. This was due to two causes:

- In the upper and middle part of the central figure, the paint layer presented significant cracking, causing areas to lift. This was more than likely caused by the aging of materials and the effects of fluctuations in temperature and humidity over time.
- In the lower part of the painting there were significant losses of the paint and preparation layer and what remained of the paint layer was in a very delicate state. This had occurred in areas that had been previously treated. Therefore, in addition to the causes described above, other factors have contributed to the delamination, such as the materials used during previous treatment or the thickness of the gesso used to fill the gaps that existed at that time.

The treatment used to remedy this problem was fixation with resins applied with a hot spatula. This procedure was used to treat both the delamination from the support and small deformations that had occurred in the fabric. Once the entire surface had been treated, the canvas was cleaned, removing the existing varnish and the remains of the resin. As an intermediate layer, before the gesso, a layer of retouching varnish was applied with a palette. Next, the losses of the paint and preparation layer were filled with gesso and retouched.

As a final step, a light final coat of powdered varnish was applied.

COMPONENTS

Original gold frame.

It is a frame with relief decoration made of plaster and wooden moldings. After carrying out some tests, it was found that it was not gold leaf but fine patinated silver. A general clean and application of gesso and gold leaf where there had been loss of preparation layer and gilding took place.

Frame.

The original frame with skirt system and central crossbar was in perfect condition. The falcas had been replaced by new ones, more than likely during previous restoration work.

GRAPHIC DOCUMENTATION OF THE RESTORATION



Image prior to restoration.



Detail of the lower right area of the painting, where losses to the paint layer can be observed. The detail of the shield can also be appreciated.



Detail of the lower left area, where losses were more significant.



Detail of one of the areas where cracks were more prominent in the paint layer which had increased the risk of loss.



Detail of the artist's signature. This area had suffered significant losses to the paint layer. When it came to retouching, the option used was to apply the background tone, without reproducing the strokes and thus not compromising the artist's signature.



Image of the treatment process, you can see the protective papers used to apply the resin with a hot spatula without damaging the paint layer.



Detail of the area following retouching where the losses were most significant.



Final image.



Painting returned to frame. The rear anchors to attach the frame to the frame were replaced, thus improving the hold and avoiding rust of the nails that were previously used.

Lina Torres Camps
Conservator-Restorer
Ciudadella de Menorca, 2nd March 2023