
**REPORT ON THE RESTORATION OF THE PAINTING OF THE
“ANUNCIACIÓN”
 (“ANNUNCIATION”).**

Object:	Painting.
Support:	Fabric.
Technique:	Oil.
Dimensions:	101.5 x 124.5 cm.
Description:	Religious themed painting. Scene of the annunciation of the Archangel Gabriel to the Virgin Mary.
Period:	18th century.
Author:	Unsigned.
Property:	Carlos de Salort Sintes. Palau Salort.
Previous Restoration:	Intervention in 1999/2000.

CONDITION REPORT

The painting was previously restored in 1999/2000 and the required restoration and alteration are closely linked to the actions carried out at that time.

A re-lining was carried out during the previous restoration and, in some areas, the adhesive has lost adhesion between the original fabric and the new lining, causing the substrate to undulate. This has caused cracking and delamination of the paint layer which is now at risk of loss.

The painting has been expanded during an unknown previous intervention. All margins have been coated and reintegrated. There is a thickness of gesso in these areas that, over the years, has detached from the fabric. The painting appears to have had multiple interventions, with significant retouching of the surface. More than 40% of the surface is not original.

RESTORATION PROCESS

Start of restoration: March 2023

Completion of restoration: May 2023

As this is a painting that has been significantly restored previously, the treatment plan to be followed was that of minimal intervention, treating only visible damage. The most urgent requirement was to treat the paint layer in the areas where there was delamination and losses. Acrylic resin (diluted to 25% in water) was applied with a brush in these areas to remedy the issue.

To remedy the undulation between the original fabric and the re-lining, acrylic resin (diluted to 20% in water) was injected, to the surface of the affected areas as it was not effective when injected from behind. Using weights and pressing with a hot spatula, the two fabrics were adhered, removing the delamination.

All losses within the paint layer were filled and retouched pictorially. The original layer has a reddish preparation (very typical of the eighteenth century) so the added gesso was given a reddish tone using an aqueous technique. The painting was then retouched pictorially with pigment and varnish. Finally, a light final coat of powdered varnish was applied to match closely the gloss of the entire surface.

New anchors were attached on the back of the painting to enable the outer frame to be attached to the secondary frame. This improves the structure and prevents any damage being caused by the rust from the nails that were previously in place.

COMPONENTS

Golden frame. This is not the original frame for the painting. It is carved wood, gilded with gold leaf. General cleaning was carried out and areas of loss of the preparation layer and gilding were built up with gesso. These were retouched pictorially using a reddish preparation base imitating the bowl (aqueous medium) and a tratteggio retouching technique using gold powder (Paris gold) and retouching varnish.

Supporting frame. The frame is not the original. This had been replaced during previous intervention by one with a support system.

GRAPHIC DOCUMENTATION OF THE RESTORATION



Detail of the lower left area of the painting, where losses can be observed. In this case, the losses are from the detachment of gesso applied during previous restoration.



Detail of the lower right area showing losses of gesso and the paint layer and large cracks in the areas where the gesso is in contact with the original fabric.



Area to left-hand side of painting with second application of gesso. On the right-hand side of the image you can see the initial layer of retouching, reddish in tone, which was applied before the pictorial pigment and varnish layer.



One of the most significant areas of damage can be seen in the upper centre. Areas of loss and surface cracking to the pictorial layer were filled with gesso.



Lower right area following retouching.



Lower left area following retouching.



Image of the painting, after treatment.

Lina Torres Camps
Conservator-Restorer
Ciutadella de Menorca, 9th May 2023