

COLNAGHI

CONDITION REPORT



CONDITION AND TREATMENT

TITLE:	STILL LIFE
ARTIST:	BARTOLOMEO CAVAROZZI (1587 - 1625)
DIMENSIONS:	40'5 X 55 CM
MEDIUM:	OIL ON COPPER
DATE:	S XVII

GALLERY:	COLNAGHI
RESTORATION:	ANA RAMÍREZ
DATE OF REST:	OCTOBER 2017

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STATE OF CONSERVATION

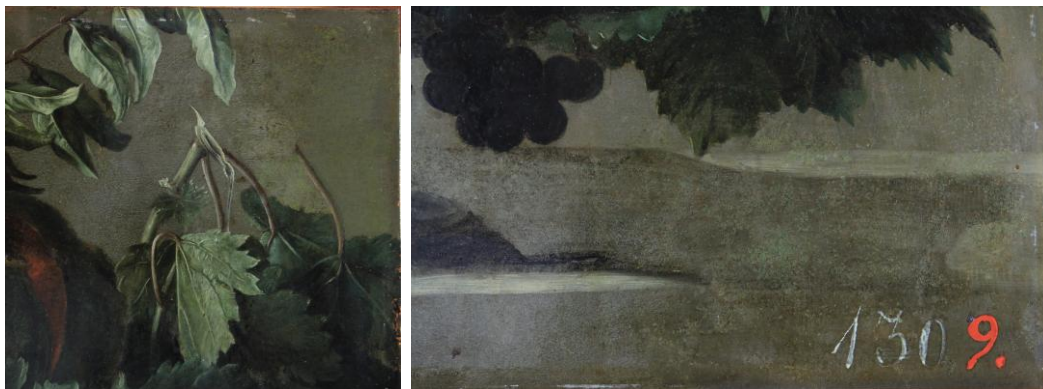
The artwork “STILL LIFE” was in the following state of preservation:

COPPER SUPPORT

- The support hasn't undulations, wrinkles or dents
- The support is in good state of conservation.

PAINTING SURFACE

- Small abraded areas were produced by excessive cleaning in a previous intervention, especially in the lower area.
- The painting shows some areas of old over paints that are covering areas like shades or background.
- There are few paint losses all over the entire surface.
- In a previous varnish removal, some areas were left with varnish residues and dirt.



Details of areas of old over paints.

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SUPERFICIAL SURFACE

- The varnish layer is very yellowed due to oxidation of the components. This effect prevents observing the true color of the original brushstrokes of the artist.
- The varnish is very uneven, with some matt areas on the surface of the artwork.
- A thin layer of dirt can be seen in between several layers of the old varnish.
- There are some stains on top of the varnish.



Detail of the uneven varnish.

RESTORATION TREATMENT

- The first step is a complete photographic documentation of the artwork. This method of work will be carried out before, during and after treatment to document the restoration process.

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- The removal of the different layers of varnish and environmental dirt is carried out by chemical and mechanical cleaning, according to the compositional characteristics of the resins to remove.



Cleaning process.

- All the painting losses are filled to level the surface, matching with the original texture the new fillings.
- The new retouching gives color to the missing areas, so the lecture of the artwork is completed.
- Finally, a varnish layer is applied with a spray gun to protect the colors from environmental damage. Furthermore, it saturates the color tones for a proper display by the observer extends.

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Details of stucco process.

- Conservation framing: The rebate of the frame is lined with a felt tape to protect the edges of the painting from abrasion. Pieces of cork are used if needed to fit the painting in the correct position and prevent movement. Metal plates (also with felt tape on the part touching the painting) will be used to hold the painting into the frame.
- All treatment is made with materials fully reversible, which means that in case of being necessary withdrawal would not cause any damage to the original.
- The artwork is at present in good condition of conservation.



Details after restoration.

Madrid, October 2017
Ana Ramírez
Fine Arts Conservation Department