

RESTORATION PROCESS

DOMINGOS ANTÓNIO SEQUEIRA

THE DEPOSITION OF THE CROSS

Initial and final state of the work



Both photographs show a comparative view of the state the painting was before the restoration process began and the result after the process.



Technical data

TITLE: THE DEPOSITION OF THE CROSS
(1827-1830)

ARTIST: DOMINGO ANTÓNIO SEQUEIRA
(1768- 1837)

DIMENSIONS: 100 x 135 cm.
39 3/8 x 53 1/8 in.

MEDIUM: OIL ON CANVAS

DATE: 19th CENTURY

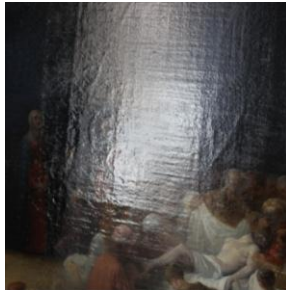
SIGNATURE: NO SIGNATURE

DATE OF RESTORATION: JANUARY 2024



The work was covered with a cloth on the back.

Analytical Techniques Performed



Ultraviolet light

The ultraviolet rays make the materials fluorescent, behaving the oldest brighter and opaquer and darker the most modern. The analysis done with ultraviolet light allows to see the areas of old over paintings. These can be distinguished because they take a dark purple color upon the varnish.

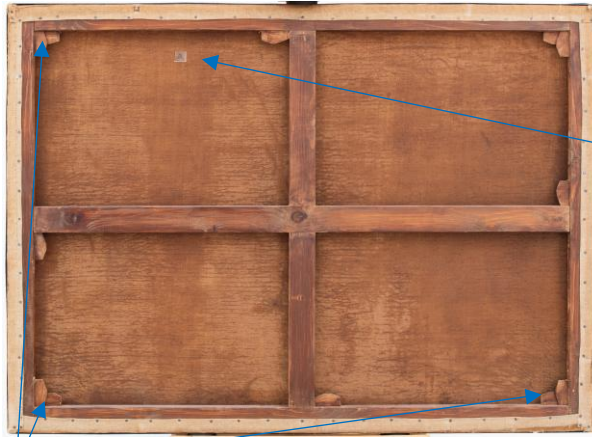
Low light

Consist of taking a photograph with light placed under an acute angle inferior to 20°. The beam of light stands out with great intensity the state of relief in the surface of the painting due the shadows that occur.

Macrophotography

Macrophotography takes photographs at a larger size of the natural one with an objective of increase. Its use allows the restorer to observe if there are alterations or not in this area.

Initial State of Conservation



Tensión keys system.



The following label can be seen on the reverse.

Support

The Stretcher

The stretcher of the painting is not the original one. It was decided to keep it due have the strength enough to keep the correct tension of the canvas. The painting was a stretcher with lowered edges and keys system, so it is suitable for a good conservation of the painting.

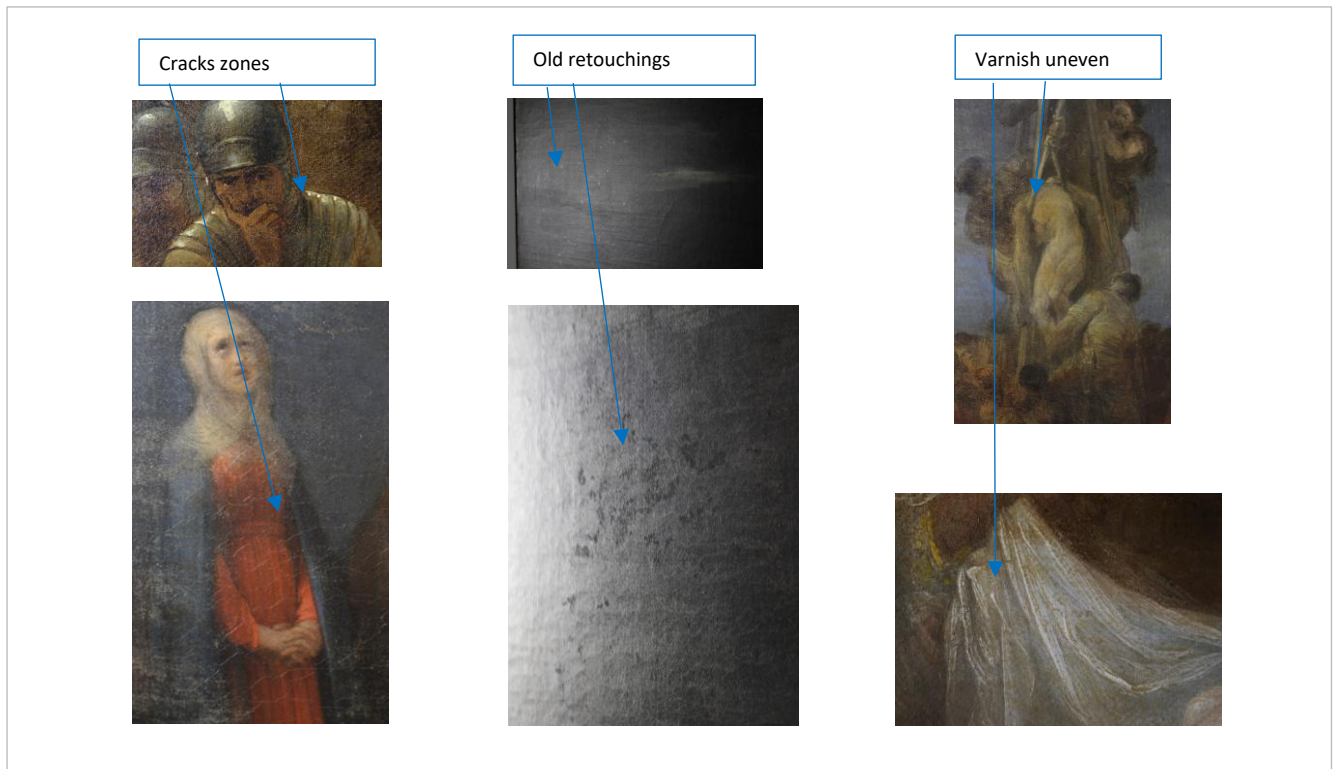
The auxiliary support has central cross bar which gives more stability to the frame structure.

The Fabric

The canvas has a strip lining from a previous restoration that is in good condition of conservation. It was decided to keep it. Numerous slackness of the fabric causes wavities and deformations on the surface which will need to be removed by tightening the keys.



Dust surface and dirt stains can be shown on the back of the painting.



Ground Layer

The function of the ground layer is to give elasticity and adapt to the natural movements of the support. The ground layer is made of calcium sulfate and animal glue done in the traditional way.

All the old paintings with canvas support present cracking that influences in their external appearance. This craquelure depends on the materials used in the painting, the artist's pictorial technique, the atmospheric conditions to which the painting is exposed and the way in which it has been treated.

The ground layer has generalized cracking due to extreme changes in relative humidity and temperature. The ground layer is made with calcium sulfate and animal glue done in the traditional way.

The ground layer has generalized cracked.

Painting Surface

The painting surface is in a good state of conservation, only has some damages produced by over paintings in the sky that cover some areas of reinforcing different lines. There are also some retouchings in the lower area where there are small paint losses.

These over paintings are surpassed of their correct dimension reason why they are eliminated during the restoration process.

The paint surface shows a general crack pattern.

Superficial Surface

The varnish layer is very yellowed due the work has a modern colored varnish from a previous intervention.

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 and allows you to see the retouchings carried out in this last intervention and with accumulations of varnish in another zones.

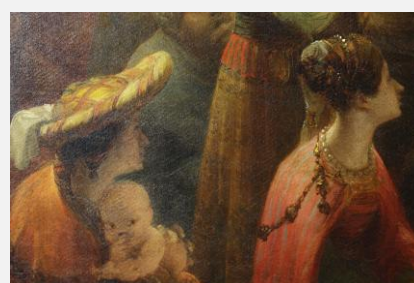
Historical state of the painting



The Deposition of the Cross belongs to a series of four works with The Adoration of the Magi, The Judgement and The Assumption made by Sequeira of which according to some bibliographies he only finished one, The Adoration of the Magi, while in others they speak of two finished works.

In the painting of the Deposition of the Cross we can clearly observe areas of figures and faces with a precise finish of short brush strokes that draw faces and clothing along with areas with many figures that are only begun and do not have the finish of the first ones.

Surely to cover unfinished areas in an old restoration, a very dense varnish with an orange colour was used.

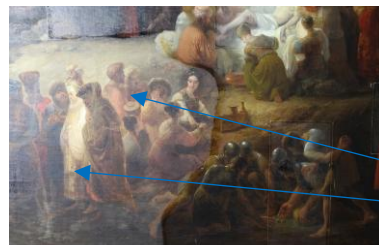


Restoration Process

Cleaning process

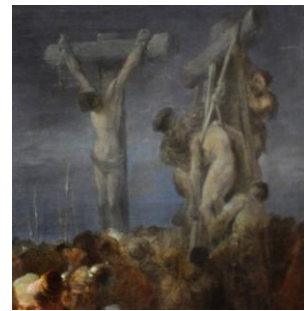


Over time, the varnish deteriorates, and the resin oxidises, turns yellow and crystallises, in addition, a thick layer of coloured varnish in an orange tone had been given on this work. The removal of the different layers of varnish and environmental dirt it is carried out by chemical and mechanical cleaning, according to the compositional characteristics of the resins to remove. The cleaning was carried out in two phases. The first one consisted in the elimination of the superficial varnish and the second one eliminated surface over paintings and old dirty.



Orange varnish removal area.

Chromatic retouching process



Retouching zone.

The new retouching gives color to the missing losses and to areas, especially in the sky, where there are small spots and drops that have not been eliminated in the cleaning process, so the lecture of the artwork is completed.

There are two types of retouching, one with watercolors that provides a base of color and another with the varnish colors where the tones are adjusted.

Both materials can be eliminated without prejudice to the original in case of desired because they are completely reversible.



Finally, a varnish layer is applied with a spray gun to protect the colors from the environmental damage. Furthermore, it saturates the color tones for a proper display by the observer extends.



Condition of conservation

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 work must be kept in stable temperature and humidity conditions, with a temperature range between 18 and 22 degrees Celsius and a relative humidity between 40 and 60%.

The painting is in a good state of conservation. It can travel under suitable transport and packaging conditions.

The artwork is at present in good condition of conservation.

