

RESTORATION PROCESS

SAINT JOHN THE EVANGELIST NAVEGATING THE SHIP OF THE CHURCH

ATRIBUTED LEONARDO FLORES

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Initial and final state of the work



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



TECHNICAL DATA

TITLE: SAINT JOHN EVANGELIST NAVEGATING THE SHIP OF THE CHURCH

ARTIST: ATRIBUTED LEONARDO FLORES
(1650 – 1710)

DIMENSIONS: 76.8 x 101.2 cm
30 12/50 x 39 42/50 in

MEDIUM: OIL ON CANVAS

DATE: 17th CENTURY. Between 1680-1690

SIGNATURE: NO

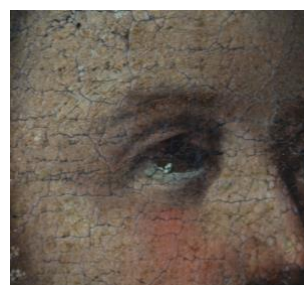
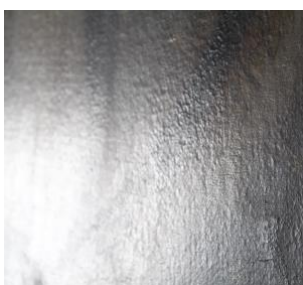
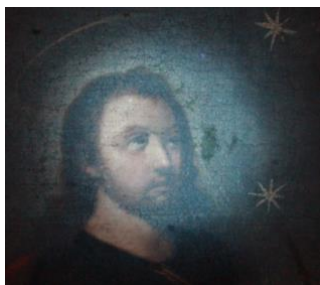
DATE OF RESTORATION: 2025

DATE OF CONDITION REPORT: February 2026

Reverse side of the work.



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°.

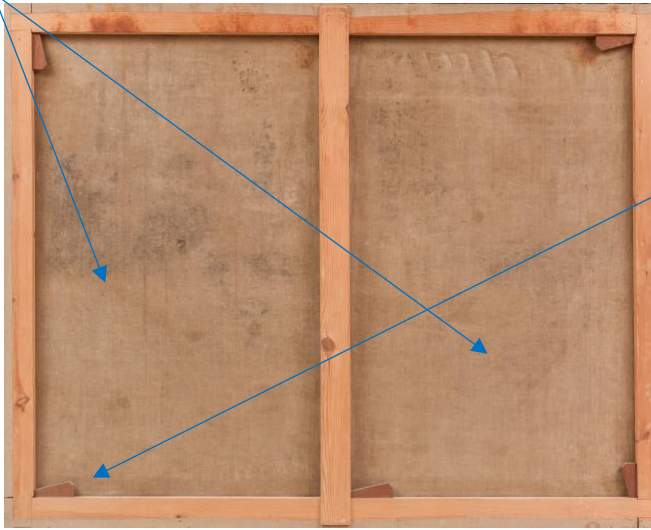
The beam of light stands out with great intensity the state of relief in the surface of the painting due the shadows that occur.

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

Full lining support.



The stretcher has all keys present but it doesn't have keys-retainers.

Support

The support of the work is made of linen. Ideal fabric for works of art as it allows the stability of the painting as it is not very hygroscopic and absorbs little environmental humidity, so the fabric remains quite stable. Its fabric is Taffeta, that is, the same number of threads in the weft and warp and in a straight grid.

The canvas has a horizontal seam that is visible from the front of the painting.

The canvas has a full lining from a previous restoration that is in good condition of conservation.

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

The natural movement of the fabric for humidity and temperature changes was tried to maintain stable with systems of reinforcement in the obverse.

The stretcher will not be replaced because it is in a good condition of conservation, only cleaning is needed and has an auxiliary support. It has a vertical central cross bar which gives more stability to the frame structure.

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Stains zones



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.

Painting Surface

The painting surface is in a good state of conservation, only has some damages produced by over paintings that cover some areas of reinforcing different lines.

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

Some abraded areas were produced by an excessive cleaning in a previous intervention, especially in areas like the sky. There are few paint losses all over the entire surface, especially on the edges of the work produced by rocks with the frame.

The paint surface shows a general crack pattern.

Superficial Surface

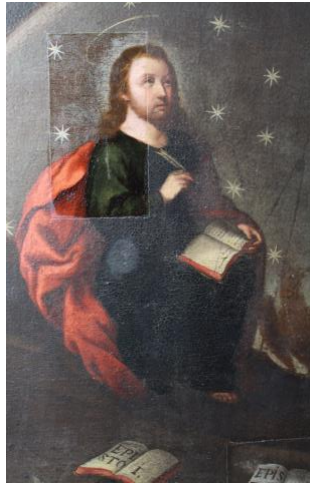
The varnish layer is very yellowed due to oxidation of the components. This effect prevents observing the true color of the original brushstrokes of the artist.

The varnish is very uneven, with some matt areas on the surface of the artwork.

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Restoration process

Cleaning process



Over time, the varnish deteriorates, and the resin oxidises, turns yellow and crystallises, and over time layers of environmental dirt accumulate on the surface, together with smoke from old candle lighting. All this forms a dark film that prevents the original colours of the work from being seen.

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.

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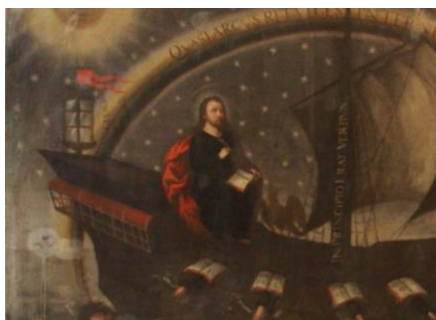
Chromatic retouching process

The new retouching gives color to the missing areas, 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.

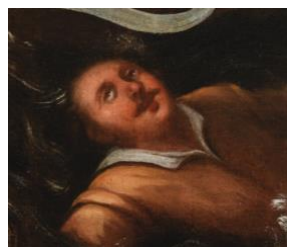
Before and after photographs of the pictorial retouching:



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Final state

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.