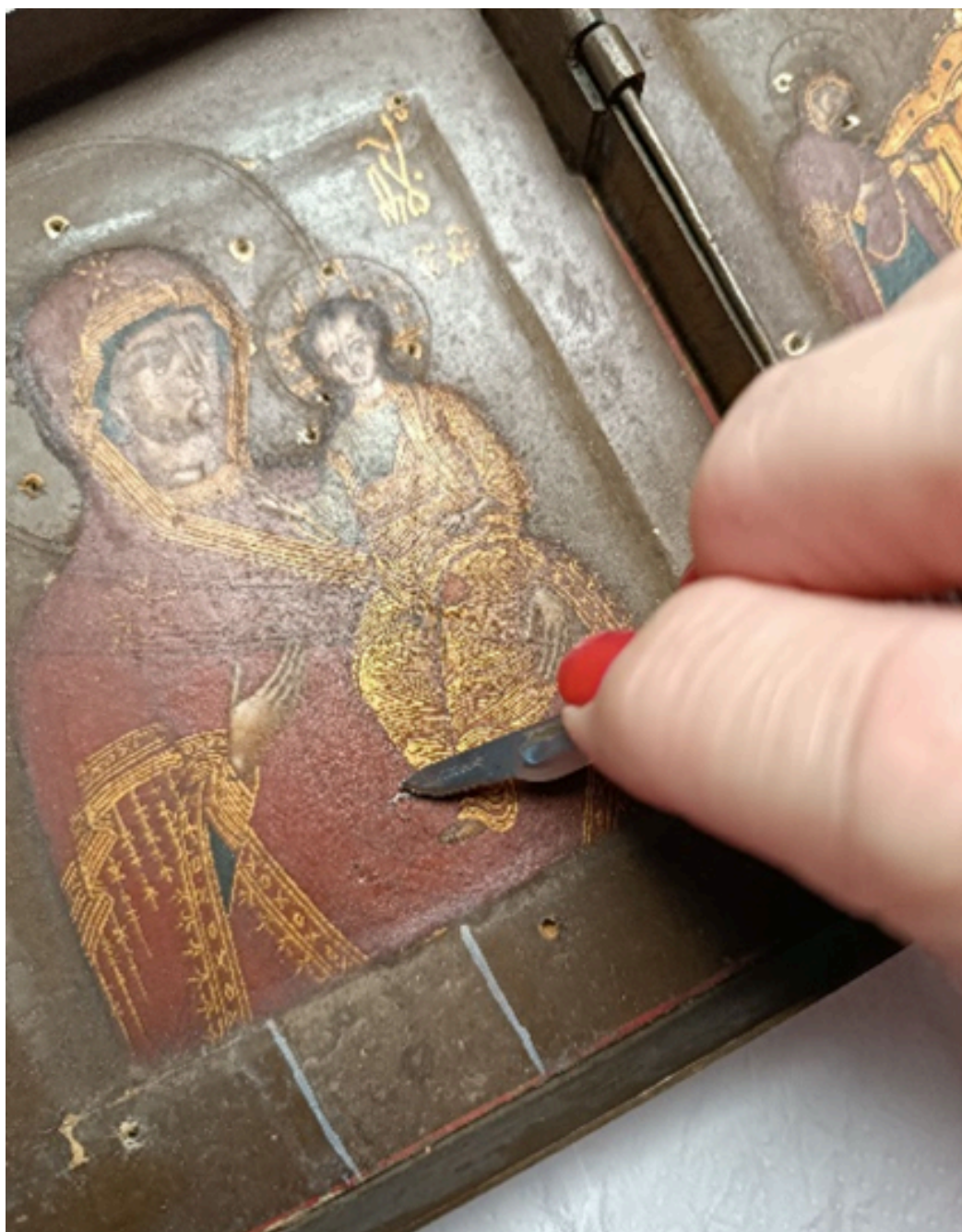


Icon with the “Dormition of the Virgin” (Koimesis) and Tryptic with “Deesis”



**SECOND ONGOING RESTORATION REPORT
NOVEMBER 2024**

State of Preservation

Before the restoration, the icons, painted in tempera on panels, showed an altered varnish over a large part of the painted surface, with evident unevenness affecting the color relationship. In dismantling the metal halos, the restorers noted the presence of many more holes than were necessary to secure them.

Restoration Procedures

The intervention began with scientific protocol studies, after which all the fixings and consolidations of the paint film were carried out. Restorers performed cleaning tests to determine the most appropriate method.

Once the cleaning phase was completed, the micro-gaps and previous holes were filled, excluding those used to fix the metal haloes. The wooden support was restored, the channels of the old crossbeams were reworked, and two new ones were made, which were initially inserted flush with the support.

The part of the crosspiece recovered from the original was fitted. A restorer from the ceramics and metals laboratory is now cleaning the metal parts of the 'riza'.

For the time being, only the micro-casting of the unused holes has been chromatically reintegrated. The reintegration will be completed as soon as the cleaning of the 'riza' is finished.



Before Restoration



**During Restoration
(grouting)**



**During Restoration
(partial colour reintegration)**

State of Preservation

Painted in tempera on a pine panel, the work presents a pictorial surface whose chromatic relationships are flattened by a very dark varnish. Each compartment of the triptych is inserted in a metal frame that cannot be removed and is covered in the background by carved metal sheets and halos that mark the figurative part.

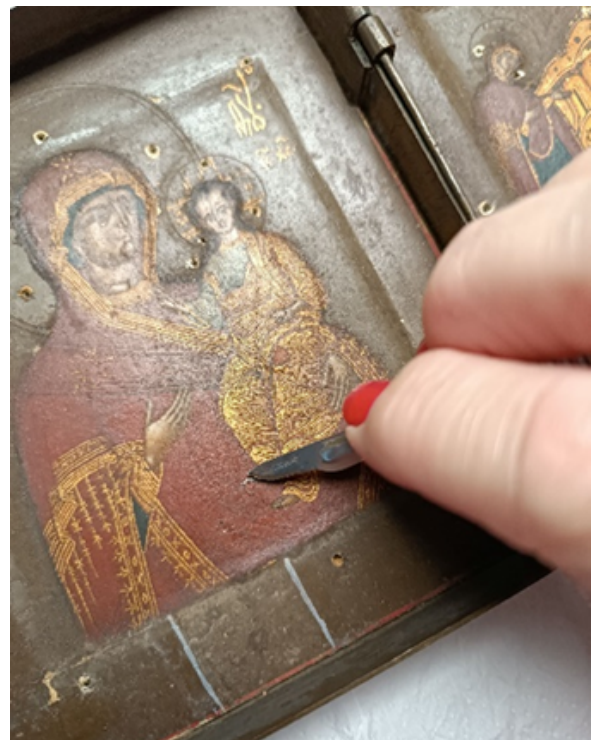
Restoration Procedures

The Scientific Research Laboratory performed preliminary scientific studies, examining the painting technique and the state of preservation through a digital microscope. Then, a restorer from the Metal and Ceramic Laboratory removed the metal halos.


All consolidations of the paint film were carried out. The first step in the cleaning process was to mechanically remove the large, uneven, deposits and wax droplets. The scientific analysis of the deformation in the lower part of the throne, on the right, has been completed. Restorers are now cleaning and filling the gaps and then will start the reintegration and painting.



Central panel, UV for the study of superimposed substances



Left panel, wax removal



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