



## THE PICTORIAL TREATMENT OF THE 18 TH CENTURY PAINTED LAMBRIGGIO IN THE ALCOVA ROOM OF PALAZZO CHIABLESE: METHODOLOGICAL APPROACH, TECHNICAL SOLUTIONS AND RETOUCHING

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### ABSTRACT

This paper illustrates the results of the diagnostic campaign, the problems that emerged and the choices made during the 2019 intervention in the *Alcova* room of Palazzo Chiabrese, paying particular attention to the phase of aesthetic restitution of the polychrome wooden *lambriggio* with panels dated to the second half of the 18th century.

The radical changes in the intended use of the environment during the 19th century, associated with the destruction that occurred during WW2, left indelible wounds on the painted artefacts. In particular, the panels have undergone repeated treatments such as to conceal, in some cases, the 18<sup>th</sup> century paintings, creating a strong visual discontinuity. The pictorial activity included diversified technical solutions, modulated according to the specific problems encountered: small retouching alternated with extensive reconstructions based on historical photographic documentation and on direct comparison with the decorative elements of the most preserved panels.

In compliance with the conservative history of the artefacts an overall recovery project was developed aimed at the search for a new aesthetic unit capable of coherently communicating with the remaining fixed furniture and mobile environment.

### Keywords

Aesthetic presentation; Lambriggio; Tratteggio; Rococo style; Retouching techniques; Paintings on panel

### 1. INTRODUCTION

The conservation and restoration activity concerned the whole *lambriggio* covering the lower portion of the interior walls of the so-called Sala dell’Alcova, in Palazzo Chiabrese, Turin. The ensemble, dating back to the second half of the 18th century, is decorated with the technique of oil paint on wood.

The treatment, which involved an articulate cleaning phase that will not be covered by this contribution, has also faced delicate issues relating to the aesthetic presentation of the artefact, such as what technique, materials and methods to be used for retouching.

The operational choices were based on a preliminary study aimed at investigating the artefacts from a historical and material perspective, seeking to find a retouching methodology which could meet the needs of the single panels and at the same time harmonize coherently with the solutions adopted on the other decorative elements of the room.

The main focus was to find a compromise solution, able to enhance the quality of the decorative motifs of the

artefacts, preserving at the same time the opportunity to appreciate their complex conservation history. Moreover, the conservation activity has been directed towards a renewed unity, essential to attribute to the *lambriggio* the correct role in the complex decorative apparatus of the boardroom in which it is located.

### 1.1 Historical-artistic context

In 1753, Carlo Emanuele III assigned the palace adjacent to the royal residence, in the heart of the “command area”, to his cadet son Benedetto Maurizio di Savoia, duke of Chiablese [1]. The renovation and expansion of the apartments was entrusted to Benedetto Alfieri: although his projects remained partly unfinished, his intervention involving the partial demolition and raising of the pre-existing structure bestowed on the palace its current interior and exterior appearance.

Two decoration campaigns were carried out in the grand apartments, respectively in the years 1756-1758 and 1760-64, involving the rooms facing towards the royal square which were organised in a double enfilade functional to the ceremonial necessities. Alfieri also supervised the gilded stucco decoration, matching the refined boiserie and furniture made according to French models by équipes of craftsmen who worked also on other royal sites. The pictorial decoration of the rooms of Palazzo Chiablese, visible mainly on the large over-doors, also sees the involvement of some of the leading figures of the pictorial culture in the court of Turin at that time.

Characterised by half-pilasters in the corners and “flying doors” covered in mirrors with carved and gilded frames, the Galleria Alfieriana is adorned with over-doors, a fire-screen and the *lambriggio* decorated with “groups of different flowers” by the painter Michele Antonio Rapous [2]. The decorative apparatus is marked, in the following centuries, by complex conservation vicissitudes linked to the change in use of the room, which in 1850 is transformed into a bedroom with an adjoining alcove. In these revival phases, the most important event is the introduction (1883), of the splendid desk made by Pietro Piffetti in 1756 originally intended for another part of the Palace. The devastation caused by the Anglo-American bombing (1943) strongly compromised the state of conservation of many ornamental elements. In the post-war period, with the assignment of the palace to the Ministry of Public Education and its function as headquarters of the Soprintendenza per i Beni Architettonici del Piemonte,

the environments of the piano nobile underwent drastic renovations including redistribution of the indoor areas and restoration activities. The archival documentation, the historical photos and the direct observation of the surfaces allowed to identify the traces of the different maintenance interventions involving the whole vault and the remaining wooden furniture of the *Sala dell’Alcova* (Fig. 1).



**Figure 1** – Sala dell'Alcova, east and west walls before and at the end of the restoration works.

## 1.2 Notes on the technique

The *lambriggio* [3], having a linear length of 24 meters, is divided into 23 segments hosting 35 rectangular poplar panels characterised by a straight profile; the only exception is represented by three panels located in the corners having a curvilinear outline which complies with the wall mirrors placed immediately above to complete de décor of the walls. The panels, painted with flower wreaths, are placed inside a plastered and polychrome wooden structure articulated into half-pilasters, also in poplar. This structure, in addition to containing the panels, forms the plinth running across the perimeter of the room, including the splays and the walls beneath the windows, for a total height of approximately 80 cm from the ground level. All the wooden panels also present a simple moulded frame with rocaille motifs at the four corners, finished with burnished gold leaf applied following the water-gilding technique on a red-bole surface.

As with other 18th century *lambriggi* present in other aristocratic Piedmontese residences, the panels have, in direct contact with the wooden substrate, a linen textile characterized by a plain weave 1:1.

Of all the painted panels still present today, twenty-one show the 18th century decoration, characterised by a high pictorial quality, that differ from the decorative campaigns which followed. The flower motifs decorating the rectangular panels alternate compositions enclosed at the base by monochrome elements in rocaille style, with single or double wreaths overflowing with leaves and flowers. The pictorial technique, based on the use of powder pigments dispersed in an oil medium, presents fluid and flowing brushstrokes devoid of any hesitation, revealing the high level reached by Michele Antonio Rapous and his workshop, specialised also in this type of decoration.

The X-ray induced fluorescence (XRF) mapping of the painted surfaces and the visible light reflectance spectroscopy with optical fibres (Vis-RS) has allowed to reconstruct the rich palette of the artist that included most of the colours used at the time: lead white, copper green, Prussian blue, red lake, Naples yellow, cinnabar, oxides and natural earths. The use of green earth for the light-blue backgrounds has been revealed by the presence of green-bluish mineral celadonite.

The opportunity to further investigate some micro-samples of paint, through cross sections using SEM-EDX microscopy, has allowed to study the pictorial technique and characterise the nature of each paint layer. A rather simple succession of layers has been

identified on top of the “incamottatura” cloth: first a single preparatory layer made of gypsum (calcium sulphate) followed by a very thin light layer, a sort of imprimitura, made of basic lead carbonate (lead white) and iron oxides (natural earths), above which the paint layers made of pigments in oil were applied. The flat monochrome backgrounds were made in two steps applying the colour directly on the ground, made of gypsum and animal glue: a first application with a green-yellowish colour and a second one with a colder light blue tone obtained by adding a few grains of celadonite.

The presence of large overpainting interventions carried out just a few decades after the completion of the cycle and involving almost exclusively the backgrounds, allowed to preserve sporadic traces of the original mid-18th-century varnish consisting of a natural terpene resin, characterised by a pronounced phenomenon of oxidation and yellowing.

## 1.3 Study of the conservation history

Based on the elements acquired during the conservation treatment, and by cross-checking the data derived from the close inspection of each panel with the results of the multispectral and scientific analyses, the stylistic analysis and the observation of historical photos, it was possible to distinguish four main phases in which the painted panels and their containment systems underwent important changes. Certainly, the changes of intended use and the fact of belonging to the same decorative apparatus have favoured, over time, recurring treatments on the artefacts aimed at resolving degradation phenomena on one side, and on the other at adapting the artefacts to the new changes made in the conservation environment.

A first phase of aesthetic adjustment during which the backgrounds of all panels were painted of a more intense aquamarine hue than the original one, can be plausibly located between the end of the 18th century and the beginning of the following century. This paint application strikes for the high level of expertise with which the different flower wreaths and bundles were blocked out in order to avoid overlapping on the figuration.

During the second half of the 19th century important overpainting campaigns were carried out and new parts were added to adapt the *lambriggio* to the new set up of the room, which was transformed from a gallery into a bedroom with annexed alcove. In the occasion of this radical change in use, some panels were resized and



overpainted, especially on the backgrounds and in the apical leaf-portions, as it is possible to see on the concave panels under the corner mirrors. As attested by the historical photos conserved in the *Soprintendenza* archives, these retouches had already undergone a visible discoloration at the beginning of the 20th century.

Thanks to the XRF and FT-IR analyses it was easier to detect the 19th century retouches, identifying them both formally but also based on the presence or absence of specific pigments. For instance, the peculiar presence of chromium-based greens and the absence of red lake was observed, together with the continued use of pigments such as lead white, earths, vermilion red, Naples yellow and Prussian blue.

In this respect, the outcome of the X-ray investigation carried out on a panel located on the south wall, next to Piffetti's desk, proved very interesting (fig. 3). The panel in fact turned out to be made from an 18th century painting belonging to the same room, which was resized and overpainted in the second half of the 19th century. A corner piece, located under the same furniture piece, was probably made in the same period, as it presents the same background colour characterised by a warmer nuance, tending toward ochre, obtained by mixing lead white and earth colours with an oil medium. It is interesting to note how this new decoration phase was made following the style and with the precise intention to imitate as convincingly as possible the previous decoration. This mimesis intention finds its roots in the desire to preserve the integrity of the existing decoration, harmonizing the new pictorial phase to the 18th century one from which it is inspired.

The last decoration phase, dating back to the first decades of the 20th century, involved the total remake of the panels on the eastern wall, next to the fireplace. These panels present a liberty-style decoration, very different from a formal and chromatic point of view from the original decoration and from the ones made at the half of the 20th century. As attested by the two panels at the right of the fireplace, also in this case the material was recycled for financial and practical reasons, either taking it from artefacts belonging to the same room or from monochrome panels present in other rooms of the palace.

The repaint layers of the backgrounds were made applying lead white, Prussian blue, copper or chromium based greens over another partial ground layer. The latter was applied to flatten the discontinuities of the planking caused by the light movements of the wood, from the centre to the sides.

Compared to the previous phases, the 20th century palette contained mainly copper based pigments, forming most of the green shades. Punctual analyses, carried out on some panels, have highlighted the presence of barium, an element associated with the use of blanc fixe (barium sulphate), used either pure or mixed with other pigments.

Among these interventions it is necessary to mention the post-war changes, carried out in the 40s when the Palace was transformed into the headquarters of the *Soprintendenza ai Monumenti del Piemonte*. This last significant restoration activity entailed mainly a functional recovery of the damaged structures, preferring a more conservative approach which did not include the reconstruction of the missing decorations. An evidence of this "archaeological" approach can be found in the basic form of some elements of the *lambriggio*, in which the wooden support was left visible without any pictorial finish.

Lastly, in the year 2000, probably due to the bad state of conservation of the *lambriggio* panels, a pilot project was launched with the aim to carry out the treatment on two painted panels from the western wall and related frames. The treatment report stored in the archives of the *Soprintendenza* and the direct observation of the artefacts were the keys to understand the procedures applied back then, which included: surface cleaning and the removal of discoloured varnishes from the painted surfaces, consolidations of flaking paint, infilling with gypsum and animal glue, retouching followed by a semi-gloss sprayed varnish.

#### **1.4 Conservation issues and degradation phenomena**

In general, the *lambriggio* presented a mediocre conservation state, attributable to the combination of several factors both of anthropic and environmental origin [4]. The panels and the related wooden structures showed, in fact, tangible signs of their complex conservation history. In addition to the damages linked to the use of the artefacts and their specific location, such as scratches, dents, abrasions and small breakages, some of the observed degradation phenomena derived from the lack of a proper ordinary maintenance and from the ageing of the non-original material applied during previous treatments. On top of the numerous layers of varnish applied unevenly during the previous conservation and maintenance treatments, there were conspicuous amounts of loosely bound particulate soil and surface matter.



**Figure 2** – Detail of one of the panels: on the left an eighteenth-century floral motif in excellent condition used as a model for the reconstruction of a similar flower present in another panel. At the center a phase of the pictorial integration process, where it is possible to observe the pencil lines used for transferring the outline of the reference figure. On the right, the reconstruction intervention completed.

The presence of stains, concretions, humidity marks and drippings - probably caused by the unwanted contact with solvents used during recent consolidation treatments of the flaking paint - made the observation of the painted surfaces more difficult.

Most of the painted surfaces suffered from a slow but continuous phenomenon of de-adhesion of the paint layers and of the canvas. The latter in particular was detached from the wooden support in many points, forming convex bulges which represented a risk for the adhesion of the paint layer to the substrate. In some panels, such as the ones on the sides of the fireplace, the degradation was so pronounced that vast areas were faced in the first years of the 21st century.

Lastly, most of the painted surfaces, as stated before, were largely overpainted and/or presented localised retouches on the background and on the figuration. The discoloration of the latter was particularly evident in relation to the tones of the 18th century paint.

## 2. MATERIALS AND METHODS

### 2.1 Methodological approach and aesthetic proposal

The pictorial reintegration of the artefacts, together with the delicate cleaning process, was among the most complex phases of the whole conservation treatment.

The decision-making process which led to formulate the final proposal of aesthetic treatment, required a flexible methodological approach, able to respond coherently on one hand to the needs of the single panels, on the other to the choices taken for the conservation of the other elements of the same room (gilded frames, wall mirrors, stuccoes, wooden furniture, textiles).

The comprehension of the material and immaterial values, the evaluation of the environmental context in which the *lambriggio* is located and the balance among the elements involved, represented the starting point for the definition of the objectives of the treatment [5]. Without preconception the option was examined of using two different methodological approaches, that despite being diametrically opposite, represented an attainable alternative [6].

The question was raised whether directing our treatment towards the research of a philological reading as neutral as possible, or to support the fruition of the images through the reconstruction of the losses enhancing the expressive potential of the existing parts [7].

Our choice fell on this last option which however, opened the way to additional issues, having no easy solutions, concerning how and to what extent the integration should be carried out.

The proposal of aesthetic reintegration presented aimed at reaching an ambitious goal: enhancing the quality of the pictorial cycle, in particular the 18th century phase,





**Figure 3** – Detail of one of the panels with the largest amount of paint losses: before the treatment and during the cleaning, infilling and reintegration operations.

without erasing the traces of their complex conservation history.

The choice was also supported by the compendious nature of these artistic artefacts, made to be enjoyed as part of a harmonious ensemble in an articulate decoration project.

With this in mind and considering the *lambriggio* as a whole, the choice was made to follow the approach of reconnecting as much as possible all the chromatic areas interrupted by losses [8], carrying out a formal and chromatic reintegration (Fig. 3).

The criteria behind the treatment of lacunae were the outcome of meditated evaluations, taking into account the analysis of the materials, the constant monitoring of the treatment results, and the collaboration between the professionals involved in the project [9].

In particular, the formal characteristics of the lacunae were examined, classifying them on the basis of the extension, position, typology, shape and quantity. The use of these criteria supported the study of the existing parts and allowed to identify precisely the most critical aspects.

Once the cleaning phase was concluded and the considerable extent of missing paint in four panels was acknowledged, we took into consideration the use of a

philological methodological approach to be carried out through a “reassuring” aesthetic integration in a “toned neutral” colour. This choice would have also shortened the work timetable and limited the subjectivity averting any risk of falsification.

However, this proposal was not considered viable as it would have eventually introduced into the pictorial cycle new and imponderable values taking us further from the objective of a renewed potential oneness.

Before extending the chosen method to all painted panels, retouching tests were carried out in the areas with most lacunae and therefore also the most difficult to treat, trying numerous techniques each characterized by a specific aesthetic result. The tests included *tratteggio* with continuous vertical strokes, *tratteggio* with fragmented vertical strokes, *selezione cromatica* and *pointillisme*. Nevertheless, the material qualities of the original paint layer, such as its compactness, its polished appearance, the use of varied shades, the intensity and brilliance of the colours, all influenced our decision which favoured the use of *tratteggio* with fragmented vertical strokes. This technique proved very ductile allowing to operate effectively both in the monochrome backgrounds and in the figurative elements. The application of colour with the tip of the

brush in thin vertical lines, juxtaposed and overlapped, proved to be a valid instrument for the integration of large and small lacunae.



**Figure 4** – Total and details of a panel before, during and at the end of the pictorial reintegration activity. In the detail in the center, we can observe the basic watercolor glaze with a first layer of vertical *tratteggio*.

The selected *tratteggio* technique allowed to obtain a convincing definition of the flower and vegetable elements which would have been impossible if the *pointillisme* technique, naturally producing blurred outlines, was to be used. As for *selezione cromatica*, which follows the original brushstrokes *ductus* and the shapes of the figures, proved unsuitable for our purposes. In fact not only the latter created confusion in the visual appearance of small decorative elements, but

the choice of what direction the lines should have could have introduced an additional risk of subjectivity.

Last, even if the *tratteggio* with continuous vertical strokes could have been a viable alternative for the backgrounds, it did not work well for the figurative elements, as it did not comply with the heterogeneity of the decoration motives. The tests carried out using this technique resulted to be rigid and unable to dialogue harmoniously with the rest of the original decoration.

## 2.2 Materials for conservation

Winsor & Newton Professional watercolours in tubes have been used for retouching, and in particular: cadmium red, viridian green, ultramarine blue, ivory black, light red, Indian red, permanent alizarin crimson, terre verte, yellow ochre, raw sienna, burnt sienna, raw umber, burnt umber, sepia.

The selected colour palette, compared to the wide selection offered by the market, was limited to the above list in order to avoid, as far as possible, the use of pigments indicated in literature as unstable to UV radiation [10] [11]. However, it is worth mentioning how the *lambriggio*, located in the lower part of the wall in direct contact with the floor, is less exposed than other elements forming part of the *Alcova* to direct contact with the light radiation coming from the windows.

The same approach has been adopted also for the selection of varnish colours from the series Gamblin Conservation Colors, considered in order to reduce any interference which might arise among the different types of materials applied on the painted surfaces. In fact, in this case the urea-aldehyde resin (Laropal® A 81) which binds together the pigment particles, is the same which has been used for the intermediate varnish. In particular we used the following colours: Naples yellow light, titanium white, yellow ochre, cadmium yellow light, cadmium yellow medium, cadmium yellow orange, cadmium red light, cadmium red medium, raw umber, venetian red, burnt Sienna, transparent earth red, Indian red, alizarin permanent, cobalt blue, ultramarine blue, viridian green, chromium oxide green, ivory black.

As far as the choice of the solvent to be used to dilute the varnish colours is concerned, a binary mixture of 63.2% n-butyl propionate (n-BuOPr) and 43.6% Shellsol® T was made, having the same properties (evaporation rate and dissolving power) of xylene, the use of which is optimal for varnish retouching, but strongly discouraged for toxicity reasons.



The first layer of varnish, prior to the final retouching phase, was applied with a pad using the low molecular weight urea-aldehyde resin Laropal® A 81 from Kremer Pigmente, while the last coating was made with the low molecular weight aliphatic resin Regalrez® 1094 Gloss from CTS Europe. Both varnishes have been selected based on their optimal ageing behaviour according to the specific scientific literature, for their characteristic of being soluble in aliphatic solvents and removable, even after time, using low polarity solvents respectful of the conservation of the pictorial materials [12] [13].

### 3. RESULTS AND DISCUSSION

The planning of this phase of the treatment was made on the basis of a scrupulous study of the remaining parts, in particular considering the most problematic areas with vast lacunae. In these cases, a virtual reconstruction of the missing portion of paint preceded the retouching activity, taking as a reference the best conserved decoration elements [14]. The precious shreds of paint unveiled during the cleaning operations were essential in selecting the most convincing floral motifs, chosen on the basis of their shape, type and colour. They were virtually cut out and pasted on photos of the panels taken after the infilling phase.

These virtual reconstructions were crucial in evaluating the feasibility of the proposed reintegration method and in obtaining a first impression of the appearance of the panels after the treatment. Moreover, this graphic reconstruction offered useful elements to judge whether the integration activity could have included the areas with the highest amount of losses.

Following the indications of the *Soprintendenza* -which was in favour of the integration of all types of losses - the drafted proposal involved the restoration of the chromatic and figuration unity, making the integration recognisable and improving the readability of the floral motifs.

The opportunity to carry out such a type of reintegration was offered by the recurrence of similar decorations even in the most degraded panels. Moreover, the study of historical photographic documentation and in particular of the photographs taken at the beginning of the 20th century, when the painted surfaces were in the best condition, were fundamental in the reconstruction process (Fig. 5).

In some cases, as in the south-western corner *lambriggio*, the historical photos provided clear

iconographic elements which were essential for an accurate and philological reconstruction of the figuration. Viceversa, where the historical documentation was lacking, the missing portions of the flowers were directly copied from the complete ones using tracing paper and graphite. In this way, the selected shapes were replicated on the surface of the infilling to integrate the remaining portions of original paint. A meticulous study was necessary in this phase in order to minimize the subjectivity component, which however is difficult to eliminate (Fig. 2).

The inpainting itself was carried out using watercolours, avoiding the use of white pigments thanks to the white base created by the infilling.



**Figure 5** – Top left, detail of a panel in an early twentieth century photo useful for the reconstruction of the lost elements; alongside the same detail before the intervention; below during the stucco phase and after completion of the pictorial integration activity.

The retouch methodology included two different techniques depending on the type of lacunae which had to be treated. The larger lacunae - filled with Bologna gypsum and rabbit skin glue in a ratio 1:14 - were treated applying glazes of paint to reduce the brightness of the filled surfaces, set the general volumes and hint at the hues of the single decorative elements (Fig. 4). This first phase was very useful also to shorten the working time and have an immediate overview of the resulting reconstructed forms directly on the surface. The vertical *tratteggio* was used to reintegrate, allowing to reconstruct the missing portions and at the same time denounce the reintegration [15]. This technique,



extensively described by Cesare Brandi in his Theory of Restoration, consists in juxtaposing and overlapping vertical lines of pure colours, forming in this way an identical chromatic tone to the adjacent one, used as a reference [16]. The use of pure colours as opposed to mixed ones, limiting also the overlapping, is recommended to obtain a vibrant and full tone.

Viceversa, the micro-abrasions were treated using a mimetic reintegration method, through glazes or small dots in order to chromatically connect the isolated portions of paint. The careful act of re-composing, carried out by connecting the small surviving islands of colour, has allowed to recover the integrity of the decorative motifs conferring definition to the figuration and greater fullness and compactness to the chromatic washes.



**Figure 6** – Detail of a *lambriggio* panel before, during and after the conservation treatment.

Following the first part of the integration process, a thin layer of varnish was applied using a pad (100 g Laropal® A 81, 400 ml Shellsol® D 40 e 100 ml isopropyl alcohol) so as to saturate the colours and create a first protective layer [17]. The final glazes and chromatic harmony necessary to match the *tratteggio* areas with the original paint was obtained with varnish colours dissolved in a mixture of n-butyl propionate 63.2% and Shellsol® T 36,8%. After the completion of the retouching activity, the surfaces were newly

varnished using the low molecular weight resin Regalrez® 1094 Varnish Gloss diluted at 30% in Shellsol® D 40, sprayed on the surface with an airbrush. After the conclusion of the conservation of the entire Sala dell'Alcova, and following the re-installment of all the *lambriggio* elements in their correct position, an on-site treatment was necessary in order to reach the desired visual continuity to the ensemble. With this aim in mind it was decided to treat the plain wood panel through the application of an aquamarine green paint having a similar hue to the background of the original panel and to harmonize the different light-blue tonalities of the containment structures through the application of a watercolour glaze followed by a thin layer of microcrystalline wax (Fig. 6).

#### 4. CONCLUSIONS

The aesthetic reintegration proposal on the 18th century *lambriggio* from the Sala dell'Alcova in Palazzo Chiabrese (Turin) offered a chance to reflect on the topic of retouching. For example it showed how it is not correct to establish *a priori* a specific conservation methodology in the erroneous belief that a unique model - the best model – could exist and be applicable to any case. The experience has once again convinced us of the impossibility of erasing completely the subjective component from the treatment of lacunae and that this can only be reduced by relying on sound theoretical principles and valid scientific criteria.

In particular the understanding of the environmental context in which the artefact is located and the analysis of the material and immaterial values characterising the artistic artefact represented, in our case, useful instruments in guiding the planning of the aesthetic treatment phase, which has been dealt since the beginning free of any bias or mental limitation.

The adoption of a recognizable and flexible reintegration method allowed to enhance the quality of every single panel and to re-establish a new unity, essential confer to the *lambriggio* its correct role in the context of the ample decorative furnishing that characterises the representative environment of which it is part.

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*The pictorial treatment of the 18th century painted lambriggio in the Alcova Room of Palazzo Chiabrese:  
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