



Place and date of birth: Ajka, Hungary, 4 May 1979  
Home address: The Old Coach House, High Street,  
Lewknor,  
Watlington, OX49 5TL  
NINO: ST558312A  
Telephone number: 07783392656  
E-mail: [adellevele@gmail.com](mailto:adellevele@gmail.com)  
Website: [www.adelart.eu](http://www.adelart.eu)  
Linkedin: [uk.linkedin.com/in/adel-torok-63b299132](https://uk.linkedin.com/in/adel-torok-63b299132)

## Education

---

- Jun. 1998: High-school graduation diploma in “Bookbinding and book design” from the School of Fine Arts in Budapest, Hungary.
- May 2004: 1<sup>st</sup> Practical Examination for the MSc Degree in “Painting Restoration” achieved at the University of Fine Arts in Budapest: Restoration of the *Annunciation* on canvas of János Wolnhoffer in the church of Berkenye, Hungary, XVIII century.
- May 2006: 2<sup>nd</sup> Practical Examination for the **MSc Degree** in “Easel Painting Restoration” achieved at the University of Fine Arts in Budapest; restoration of the painting on wood *John the Baptist with the Child* by Bernardino Fungai from the Budapest Museum of Fine Arts.
- Oct. 2006-May 2009: **Doctorate** at the Hungarian University of Fine Arts in Budapest, Hungary (thesis: “*Archival and restoration research of five “Tavolette di Biccherna” from the Budapest Museum of Fine Arts*”, to be discussed in 2018).

## Grants & Training courses

---

- Sep. 1998-Jun. 1999: “Treatment of art in museum ambient for object conservators”, Art object conservator assistant course, organized by the Hungarian National Museum.
- Oct. 2005-Apr. 2006: Leonardo Mobility Grant by the European Training Foundation within the programme TEMPUS (Trans-European Mobility Programme for University Studies): “Professional Experience Exchange at the Fine Art Conservation Laboratory Stefano Scarpelli, Florence, Italy”.

## Main specialization

---

Specialization in retouch of old master paintings.

## Other skills

---

Restoration of paintings on canvas and on panel.  
Gilding on different materials and restoration of gilding.  
Copies, reconstructions and decorations with original techniques.  
Restoration of books and paper art. Book binding.  
Creative paper works, artist’s books, illustrations.  
Proficient in the use of Corel Draw and Photoshop.

## Languages

---

Hungarian: native proficiency.

Italian: bilingual proficiency.

English: professional working proficiency (Trinity College London ESOL CAE Certificate, grade C, 2006).

## Conservation works

---

- Sep. 1998-May 1999: Restoration of the XVI century *Bible* by **Fust and Schoeffer** of Gyöngyös at the Paper Conservation Laboratory Ars Alba, Szentendre, Hungary.
- Jun. 1999-Aug. 2000: Restoration of antique books from the collection of the National Museum of Budapest, Hungary.
- 2000- 2005: Restoration of maps and paper globes of Manò **Kogutowitz**, Budapest, Hungary.
- Sep. 2003-May 2004: Restoration of the *Annunciation* on canvas of János **Wolnhoffer** in the church of Berkenye, Hungary, XVIII century as 1<sup>st</sup> the practical examination for the MSc Degree of Restoration”.
- Sep. 2004-May 2005: Restoration of the painting on wood *John the Baptist with the Child*, by Bernardino **Fungai** from the Budapest Museum of Fine Arts as the 2<sup>nd</sup> practical examination for the MSc Degree of Restoration”.
- Oct. 2005-Apr. 2006: Restoration of paintings at the Studio of Stefano Scarpelli, Florence, Italy:
- As the responsible person for the restoration of the *Virgin with the Child in the company of the Saints* by **Bartolomeo di Montagna**, XVI century;
  - Collaboration in the restoration of *Madonna with the Child* by Domenico **Ghirlandaio**;
  - Restoration of the altarpiece *Madonna with the Child* by **Matteo di Giovanni** from the Cathedral of Pienza.
- 2006- 2007: Restoration of the heritage of a hungarian painter, Kálmán **Piri**, Hungary, private collection.
- Mar.-Nov. 2008: Restoration of the canvas *Stigmata of St. Francis* from the church of the Italian Delegation of Capuchin Friars in Budapest, Hungary.
- Sep. 2011-May. 2012: Restoration of **wall paintings** and decorations in the chapel of a private household in Pescia, Italy.
- Aug.-Dic. 2013: Interior **trompe l'oeil** decoration in a 16th century private house in Florence, Italy.
- 2009- 2016: Restoration of paintings at the Studio of Stefano Scarpelli, Florence, Italy.
- Most significant restorations of this period:
- Bernardo **Strozzi**, The charity of Saint Lawrence, Ca. 1625, oil on canvas. Contributor: glazing. (2009)
  - **Masaccio**, San Giovenale Altarpiece, 1422, tempera on wood, Museo Masaccio, Cascia di Reggello, Italy. Contributor: gilding. (2014)
  - Luca **Signorelli**, Christ washing the feet of the Apostles, piece of a predella, Ca. 1500, oil on wood, private collection, London, United Kingdom. Contributor: glazing. (2014)
  - Pancatico di Antonello **di Calvi**, Prophet Jeremiah, Ca. 1490, tempera on wood, private collection Florence, Italy. Contributor: underpainting. (2014)

- **Defendente Ferrari**, Virgin and Child, Ca. 1525, oil on wood, private collection, Paris, France. Contributor: underpainting. (2014)
- Bernardino **Luini** Deposition of Christ, Ca. 1507, oil on wood, Museum of Fine Arts, Budapest, Hungary. Contributor: cleaning, filling. (2014)
- José **de Ribera**, Saint Jerome, Ca. 1640, oil on canvas, private collection, Paris, France. Main responsibility: underpainting, glazing. (2014)
- Bernardino **Fungai**, Virgin and Child, Ca. 1480, tempera on wood, private collection, Paris, France. Contributor: cleaning. (2015)
- **Andrea da Bologna**, Virgin and Child, Ca. 1360, tempera on wood, private collection, Paris, France. Contributor: filling, gilding. (2015)
- after Giovanni Pietro **Rizzoli**, The Magdalen, Ca. 1495, tempera on wood, private collection, Florence, Italy. Main contributor: underpainting, glazing. (2015)

Jun. 2016-Nov. 2016: Retouch of paintings at the Katherine Ara Ltd., London, UK.

- Pier Francesco **Mola**, David and the Head of Goliath, Ca. 1650, oil on canvas, private collection, London, UK
- Dennis **Creffield**, Royal Naval College, Greenwich, 1960, acryl on canvas, private collection, London, UK
- W. **Frederick**, Portrait of Mary Ogle, 19<sup>th</sup> century, oil on canvas, private collection, UK
- W. **Frederick**, Portrait of Mr Ogle, 19<sup>th</sup> century, oil on canvas, private collection, UK
- Sir Thomas **Lawrence**, Portrait of Mrs John Allnutt, Ca. 1815, oil on canvas, private collection, UK

## Artistic activity

---

Jun. 7-Sep. 23, 2012: “Pinocchiade”, Genova, Italy

Apr. 20-21, 2012: “La semantica delle pere”, Sensus, luoghi per l'Arte Contemporanea Firenze, Italy

Oct.-Nov. 2013: “Altari Profani”, Sensus, luoghi per l'Arte Contemporanea Firenze, Italy  
 “Sheffield International Artist’s Book Prize 2013”, Sheffield, United Kingdom

Nov.- Jan. 2013: “Libri Mai Mai Visti”, Russi, Ravenna Italy

Dec.- Jan. 2013: “V. Mostra Nazionale Presepi”, Gualdo Tadino, Perugia, Italy

Oct. 2015: “Sheffield International Artist’s Book Prize 2015”, Sheffield, United Kingdom

## Previous employments and professional experiences

---

**Jun. 2016-Nov. 2016:** Retouch of paintings at the Katherine Ara Ltd., London, UK.

At Katherine Ara Paintings Conservation & Restoration Ltd., London, I contributed to work on different projects retouching in losses to the paint. This experience of work to high professional standards was very useful in highlighting the differences between Florentine and English retouching techniques, there being in the latter approach a stronger emphasis on accurately recreating the original paint structure and colour matching in retouching losses.

**Aug. 2009-2016:** Painting Conservator, Fine Art Conservation Laboratory Stefano Scarpelli, Florence, Italy

In the laboratory of Stefano Scarpelli I contribute to all the different work phases of the restoration of wood panel and canvas paintings, from the relining of canvas supports (if needed), the mechanical and chemical cleaning of the paintings, up to the application of the filling, the forming of the basis for the aesthetical reconstruction and the final retouch and varnishing. In particular, in this laboratory I have become an expert of the “**Florentine School**” retouching technique which is based, first, on a particularly accurate preparation of the underpaint layer, the colours of which are slightly lighter and cooler than the surrounding original ones, and, second, the application of a light and transparent final retouching over an isolating varnish layer (glazing-“velatura”). The basic philosophy of this retouching technique is to intervene as little as possible, with the maximum possible results and with extreme precision.

During the first phase of this technique fillings are applied, the colour and form of which precisely match the original paint around it. This is a very clear and pictorial way to integrate the fillings in the entirety of the painting but at the same time also to indicate their exact position. After the application of the **underpainting**, the pictorial surface seems unified; there are no more disturbing patches that could mislead the eye. As a consequence, the restorer can decide much better what further steps to take. Sometimes a painting is so damaged that is impossible to tell how the original was, what the work of art needs and which treatment is best to reach a state of conservation the nearest of the original appearance. The underpainting is a great help to understand all of this, without risking nothing. If one dedicates enough time, attention and precision to this phase, during the retouching phase the painting itself will indicate what should be done next.

During the **glazing** retouching, we first tone off the most abraded parts. When the original painted surface is uniform enough to suggest the right tonality and intensity of a colour, we start to tone off also the underpainting. The velatura is developed step by step, tonality to tonality until the disturbing lacunae disappear and the painting begins to show an integrated aspect. During this extremely gradual and painstaking process there is more possibility to correct our own previous work. This way the evolution of the retouching process has much less stress or risk both for the conservator and the work of art. The result of this “sandwich structure” – composed from the underpainting, varnish and glazing layers – is a very complex optical effect, which looks very natural and close in appearance to the original paint layer. This complex structure of transparent layers can reliably decrease the problem of metamerism.

During the glazing retouching phase we practice a sort of chromatical integration method. Since the colours are transparent, all the layers contribute to the final effect. For example, to a certain tonality abrasion I apply its complementary colour to be able to tone it off. I can subsequently modify the colour as I wish with other layers of velatura. We usually avoid the use of white. We only use it in extreme cases, when there is no other way to reach a certain effect of a certain pigment or to retouch the flyblows. In other cases, the use of white is not allowed because of its opacity.

At the laboratory of Stefano Scarpelli I have also learnt to prepare my own glazing palette, by employing high quality dry pigments which we use to grind until they reach the right size for mixing them with pure Canada balsam.

Being skilled in gold leaf gilding, I am also often involved in the restoration of gold and silver ground panels and wood carved frames.

**Sep. 2011-Jun. 2012:** 16th century private chapel, Pescia, Italy

My main responsibility was the restoration of the mural paintings in the private chapel of a 16th villa in the countryside of Pescia, in the Province of Pistoia, Italy.

**Aug.-Dic. 2010:** Private client, Piazza Piattelina, Florence, Italy

I was designated for this work by Stefano Scarpelli to be executed outside his restoration atelier. The work consisted of creating a complete interior trompe l'oeil decoration in a 16th century private house in Florence, Italy.

**May 2006-Jan. 2009:** Painting Conservator, Freelancer, Budapest, Hungary

As a freelance painting restorer, I worked for private clients and galleries. One of the most significant work I did was the restoration of a large part of the oil paintings on canvas realized by the Hungarian painter Kálmán Piri for a private collector.

Then I worked at the restoration of a very large baroque style altarpiece oil on canvas, which was commissioned to me by the Italian Delegation of Capuchin Friars in Budapest.

I also restored numerous paper based objects such as maps, globes, prints and paper supported paintings for different art galleries and picture framers.

Once I had to retouch a glass supported painting. In this period I was also collaborating with a furniture conservator and interior designer, for whom I realized many decorative surfaces and three dimensional drawings with acrylic colours for interior designs.

**Jul. 1999-Sep. 2000:** Paper Conservator Assistant, Hungarian National Museum, Budapest, Hungary

At the Hungarian National Museum ([www.mnm.hu](http://www.mnm.hu)) are preserved and displayed a number of paper objects of different nature. Part of my activity was connected with the exhibitions held at the museum. I contributed to the restoration of medicine boxes for the exhibition of the history of the industrial development in Hungary, and to the relining of posters and maps for the exhibition of the propaganda during the communist period in Hungary.

During the year I worked there, I was also engaged in the restoration of old manuscripts, parchment documents, and leather bounded books for the archives of the museum, as well as paintings on paper and prints.

Another activity was the preparation of custom-tailored acid free boxes for books and other art pieces to be stored or prepared for being transported.

We were also responsible for controlling and making provision for suitable and secure environment conditions, i.e., temperature and humidity, in the display cases of the permanent exhibition.

**Sep.1998-May 1999:** Paper Conservator Assistant, Paper Conservation Laboratory *Ars Alba*, Szentendre, Hungary

*Ars Alba* was a private book restorer where I worked for one year as paper conservator assistant. Most of the work was dedicated to the restoration of a Fust and Shoeffler Bible, which had been discovered in 1998 together with a number of other precious manuscripts and very early printed books at the Grey Friary in Gyöngyös during the execution of minor architectural works embedded into a wall, where they had been supposedly hidden in 1950 to protect the book treasure from the Russian invasion.

At *Ars Alba* I considerably improved my skills as book restorer.

## Portfolio of selected painting conservation works

---

### *My work experience in the UK*

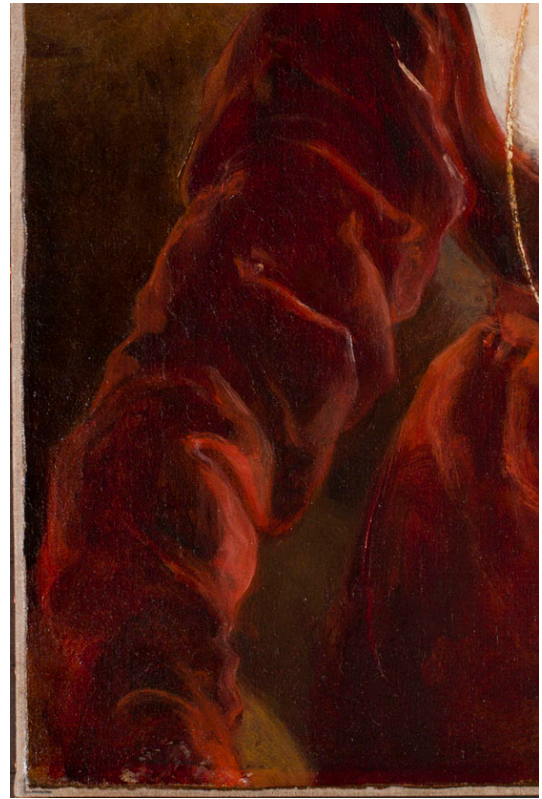
---



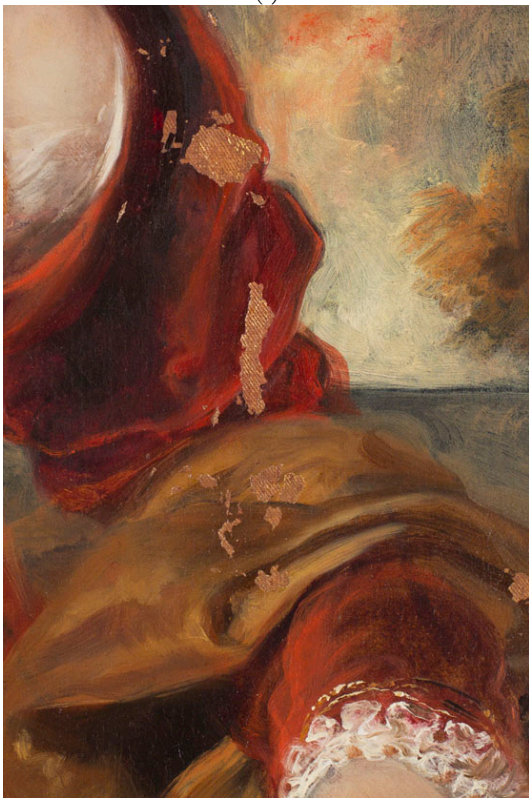
Sir Thomas Lawrence, *Portrait of Mrs John Allnut*, 1769 – 1830, private collection, London, UK, oil on canvas, 77 x 63,4 cm, total view after the retouch.  
(Restored in 2016 London, UK, Katherine Ara Paintings Conservation & Restoration Ltd., London)



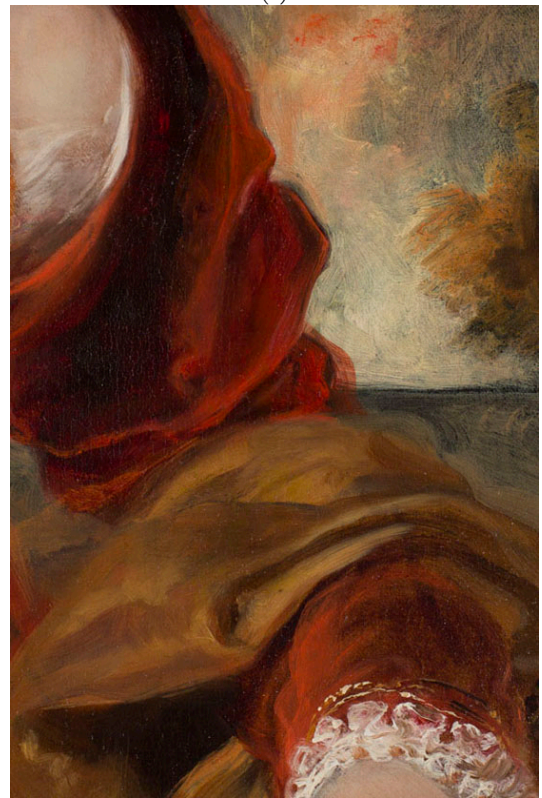
(a)



(b)



(c)

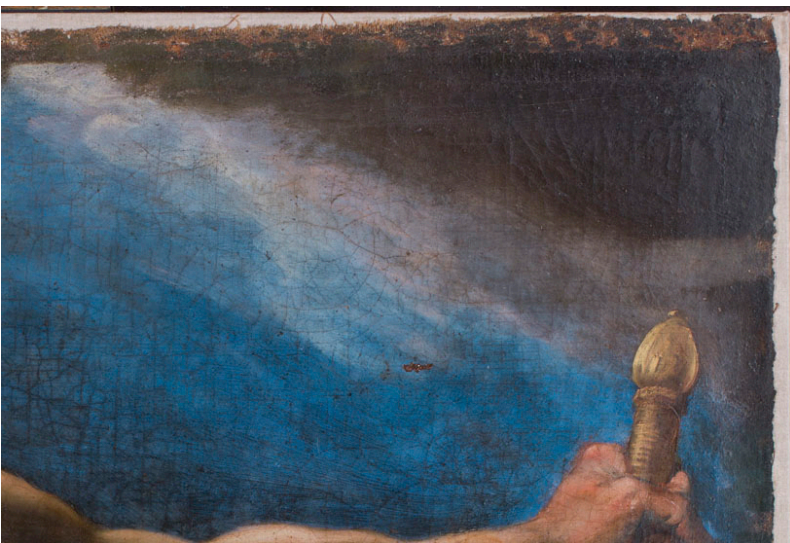


(d)

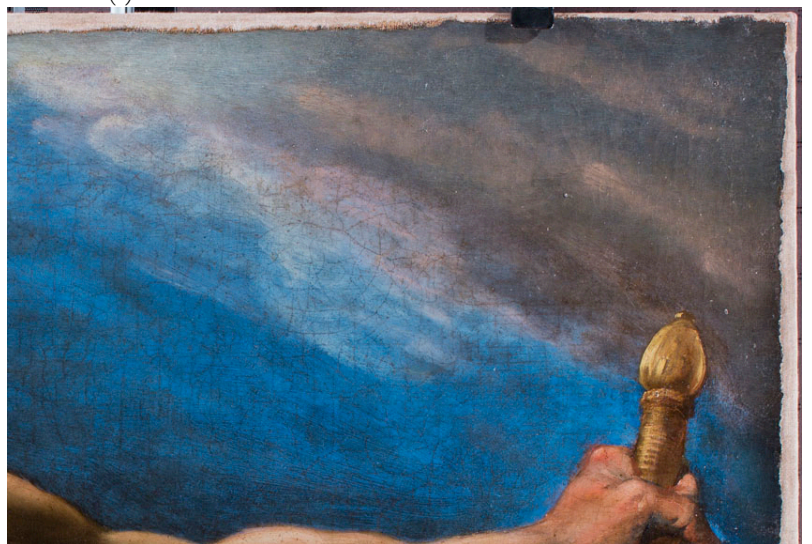
Sir Thomas Lawrence, *Portrait of Mrs John Allnutt*, 1769 – 1830, private collection, London, UK, oil on canvas, 77 x 63,4 cm, during the retouch. (a) The right arm of the sitter before the retouch, detail of the red dress. (b) The right arm of the sitter after the retouch, detail of the red dress. (c) The left arm of the sitter before the retouch, detail of the red dress and the yellow shall. (d) The left arm of the sitter after the retouch, detail of the red dress and the yellow shall.



Pier Francesco Mola, *David and the Head of Goliath*, 1612 – 1666, private collection, London, UK, oil on canvas, 125.5 x 145.5 cm, total view before the retouch.  
(Restored in 2016 London, UK, Katherine Ara Paintings Conservation & Restoration Ltd., London)



(a)



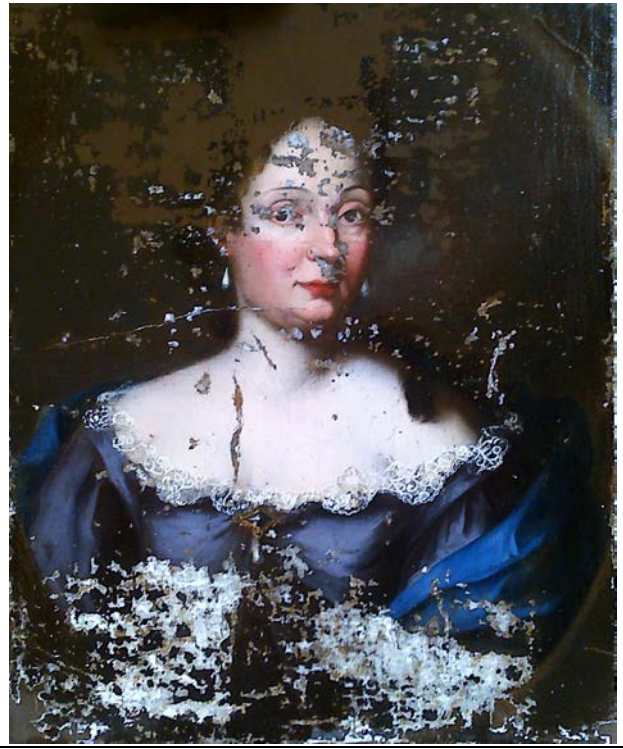
(b)

Pier Francesco Mola, *David and the Head of Goliath*, 1612 – 1666, private collection, London, UK, oil on canvas, 125.5 x 145.5 cm (a, b) Detail of the cloud, before and after the retouch.

*Florentine School Retouch*



(a)



(b)



(c)



(d)

*Portrait of a Lady*, 17<sup>th</sup> -18<sup>th</sup> century, private collection, Florence, Italy, oil on canvas, 57,5 x 73,5 cm (a) During the restoration: fillings. (b, c) During and after the so-called underpainting phase, which follows the filling and precedes the glazing “velatura” stages. (d) The retouched painting, after the final glazing phase. (Restored in 2015 Florence, Italy, Laboratory of Fine Arts Stefano Scarpelli)



*Florentine School Retouch*



(a)



(b)



(c)



(d)

*The Magdalen*, contemporary copy after Giovanni Pietro Rizzoli, ca. 1495, private collection, Florence, Italy, tempera on panel, 70,8 x 55,5 cm (a, b) View of the entire painting before and after the restoration. (c) A detail of the portrait, the arms of *The Magdalen* during the restoration, after the underpainting and before the final glazing phase. (d) The arms of *The Magdalen* after restoration.

(Restored in 2015 Florence, Italy, Laboratorio of Fine Arts Stefano Scarpelli)

*Restoration of gilded and painted panels*



(a)



(b)



(c)

*Altarpiece of San Giovenale* by Masaccio, Museo Masaccio, Cascia di Reggello, Italy, 1422, tempera on wood, 108 x 65 cm  
(a) After the restoration. (b, c) Detail of the same painting: the gilded background after the tone down “tratteggio” retouch, accomplished by glazing colours. (Restored in 2014 Florence, Italy, Laboratorio of Fine Arts Stefano Scarpelli)