



Figure 3. The Crucifixion, fourteenth century from the double-sided icon.
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Here we addressed another interesting professional issue, which at some point resulted in an extensive discussion between some of the parties involved in the project. The colours of the fragments left from the upper layer did not match the colour scheme and overall style of the earlier painting, which gave a rather fragmented appearance to the icon (Figure 8). Hence, those areas had to be retouched in order to achieve an integral perception of the icon. Some of the stakeholders were not concerned with the preservation of these seventeenth-century fragments of painting and proposed that they be destroyed so as to facilitate the process of loss compensation. The commission recommended preserving the fragments and using them as a preparatory conservation ground for the retouches. These recommendations were accepted and, although they are invisible, the fragments of seventeenth-century painting have been