

Restoration of *The Conversion of Saul*: New techniques in the treatment of Flemish sixteenth century Antwerp tile panels

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Figure 1. MAS (Antwerp), Tile panel *The Conversion of Saul* (AV.1571) (Copyright Michel Wuyts and Bart Huysmans)

1. The origin of *The Conversion of Saul*

The tile panel *The Conversion of Saul* (Fig. 1) is considered to be the most refined example of sixteenth century Antwerp majolica on such a scale¹ and is today one of the highlights of the Museum aan de Stroom (MAS) in Antwerp. This piece of decorative art was produced in 1547 in the renowned Antwerp ceramic workshop Den Salm. The artistic quality of the painting and its identification and date (Fig. 2) mean that *The Conversion* sets the standard for any research into Antwerp ceramics around 1550.

The workshop Den Salm, where *The Conversion* almost certainly originated, was established by Guido di Savino. This Italian ceramist from Castel Durante in the Marche² settled in Antwerp around 1508 where he was soon known by the more Flemish sounding surname Andries³. Five of his sons learned the art of making earthenware products in the family workshop. Some of them later settled abroad, including Jasper



Figure 2. MAS (Antwerp), Detail of the tile panel *The Conversion of Saul* (AV.1571) (Copyright Michel Wuyts and Bart Huysmans)