

CAPTIONS

Figure 1. (a; b; c; d: clockwise from top left): The painting's development: a – as appeared before latest restorations; b – infra-red imaging reveals an underlayer paint with a modified pictorial composition; c – X-Ray imaging displaying in more details these differences: shoulder in a different position, a cloth covering the chest, the veil position shifted, a pointed, un-decorated crown, the turban broader and richer, the ear more to the left; d – the painting as of today, after restorations that removed the upper pictorial layer (added in the 19th century) and highlighting the 16th century original
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Figure 2. X-Ray fluorescence analyses of the various spots on the painting and suggested pigments used
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Figure 3. Distribution of pigments on the painting, demonstrating a mixture of original 16th century ones and later, 19th and 20th century pigments
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Figure 4. Modelling Art History research activities
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Figure 5. Modelling Heritage Science research activities and their results
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Figure 6. The plan of St. John Lampadistis complex
Redrawn after [32], Figure 4 – Permission granted by the authors.

Figure 7. Vita icon depicting St. John and central episodes from his life
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Figure 8. The reliquary of Saint John Lampadistis, showing Karamanlika pilgrims graffiti carved on the wall
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Figure 9: The ontological model of (part of) the Heritage Digital Twin of St. John Lampadistis Monastery
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Table 1. Ontological models used to build the HDT ontology

Table 2. Results deduced from observation of the painting and from literary references, in boldface those modelled with HDT in the example

Table 3. List of Heritage Science experiments

Table 4. Results of the analyses and conclusions based on them

Table 5. Colour Analysis with XRF