

CONSERVATION OF THE PAINTING CANON OF THE LIVONIAN DIOCESE KAZIMIR BURZINSKY FROM LIEPAJA'S ST. JOSEPH CATHEDRAL

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Unknown Artist
Canon of the Livonian Diocese Kazimir Burzinsky
18th century
Oil on canvas
78 x 64cm
Holder: Liepaja's St. Joseph's Cathedral



ABOUT KAZIMIR BURZINSKY

In 1749, Kazimir Burzinsky studied at the Braunsberg (Prussia) Theological Seminary. It was the highest educational institution founded by Pope Nuncio to train priests beyond Kaliningrad in Prussia. The seminary was led by Jesuits. There they also taught the Latvian language and prepared dozens of priests for the needs of Latvia. Initially, Kazimir Burzinsky was the Dean of Kuldiga.

From 1761 he was the Alsunga Comendarium (Comendarium is a medieval term most associated with abbots meaning a duty entrusted temporarily). In the same year he began to sign as the dean of Alsunga and the canon of Livonia. From 1761 to 1792, Dean Burzinsky had several vicars alternately.

On April 16, 1761, Alsunga Church was visited by Dean of Kuldiga and Canon of the Livonian Diocese Kazimir Burzinsky.

The painting has been in poor storage conditions for a long time, the painted portrait is poorly visible, because the varnish has decomposed due to moisture, a thick layer of dirt forms an opaque whitish surface.

CONSERVATION PROCESS

BACK OF THE PAINTING:

On the back of the painting on canvas, in the upper part is an inscription in dark colour Kazimirus Burzynski (see photo).

Previous restoration: a patch at the place of the hole, "kraft" paper glued to the edges, old tinting, which in some places covers up the author's painting.

Larger and smaller ruptures of canvas, figural holes with losses of canvas. The canvas has a slight wavy deformation, figural traces of run-off are visible at the hole, there are light spots in some places. The edges of the canvas are short, glued with paper that has been torn, dusty and dirty in places. The stretcher frame is static, without wedges, with a weak slope, in poor technical condition, no longer can be exhibited.

SURFACE:

Wavy deformation of the canvas, solid and tiny cracking of the ground layer and paint layer. Individual cracks with sharp and raised edges, which also form a surface deformation, moving elevations of the ground and paint layers with a new risk of falling, especially along the edges of cracks and holes. Larger and smaller losses of the primer and paint layer. The varnish layer is very dirty, yellowed and uneven. The varnish has decomposed, become white and opaque due to moisture, which does not allow to see the true colour tones, the portrait itself and the coat of arms.

PROCESS OF THE CONSERVATION

1. Painting was removed from the old stretcher frame.
2. Canvas was stabilised and deformation was reduced. Dangerously raised craquelures in the ground layer and paint layer were smoothed and consolidated with fish glue.
3. Closure of ruptures and figural holes by the method of joining edges - by inserting new canvas, canvas fluff and reinforcement threads in the places of the holes. (Fixed with PVB glue).
4. Edges were lined with new canvas stripes and fish glue.
5. The painting was stretched on the new stretcher frame.
6. The surface dirt was removed, spots of uneven, yellowed varnish layer were softly thinned.
7. Overpaintings from earlier restauration were removed.
8. The areas of loss of ground layer were filled with conservation primer from fish glue and coloured chalk, and then grinded.
9. Application of a new varnish. (Dammar varnish+ turpentine).
10. The painting was retouched.



The painting before conservation.



The painting during the process of conservation with partly removed varnish.



The painting during the process of conservation. Lost ground and flaking losses were filled with conservation ground and coated with varnish.



The painting after conservation - lined edges, the painting put on a new stretcher frame, removed varnish and retouching.



The back of the painting on the old stretcher frame before conservation.



The back side of the painting after conservation. The painting put on a new stretcher frame.



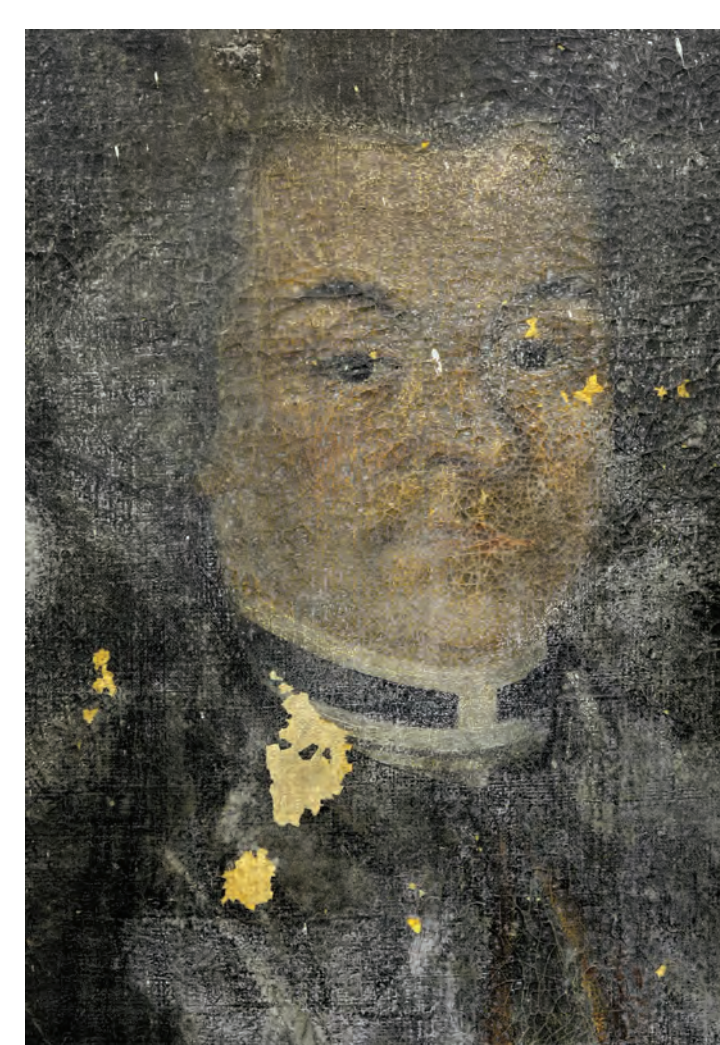
The back side of the painting in detail before conservation.



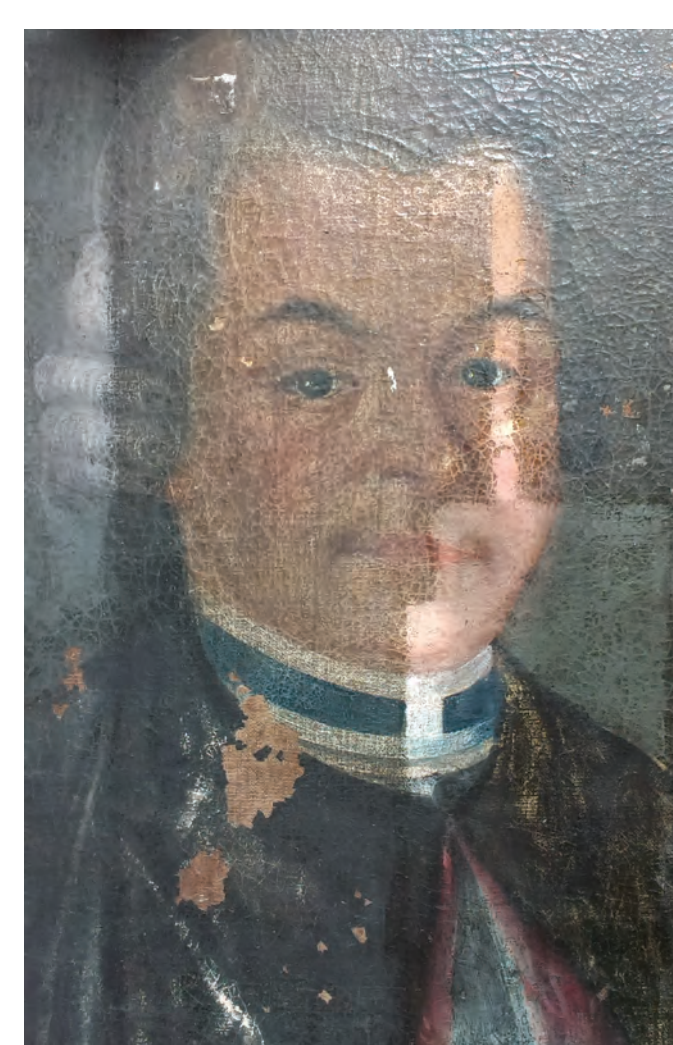
A detail before conservation with a hole on canvas.



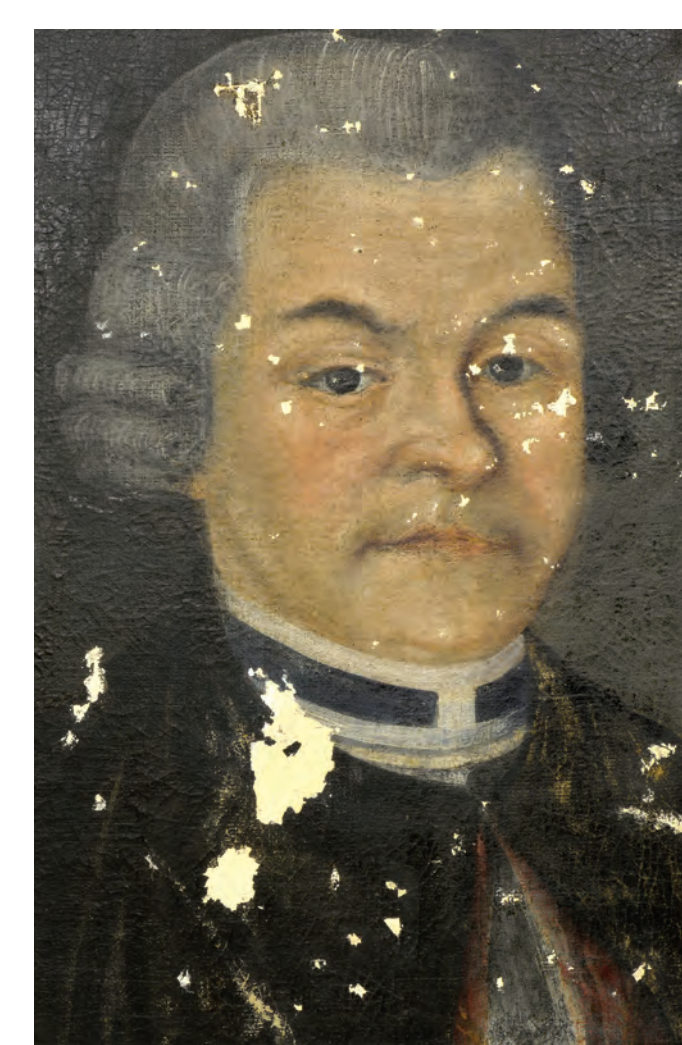
A detail after conservation.



A detail before conservation.



A detail during the process of conservation with partly removed varnish.



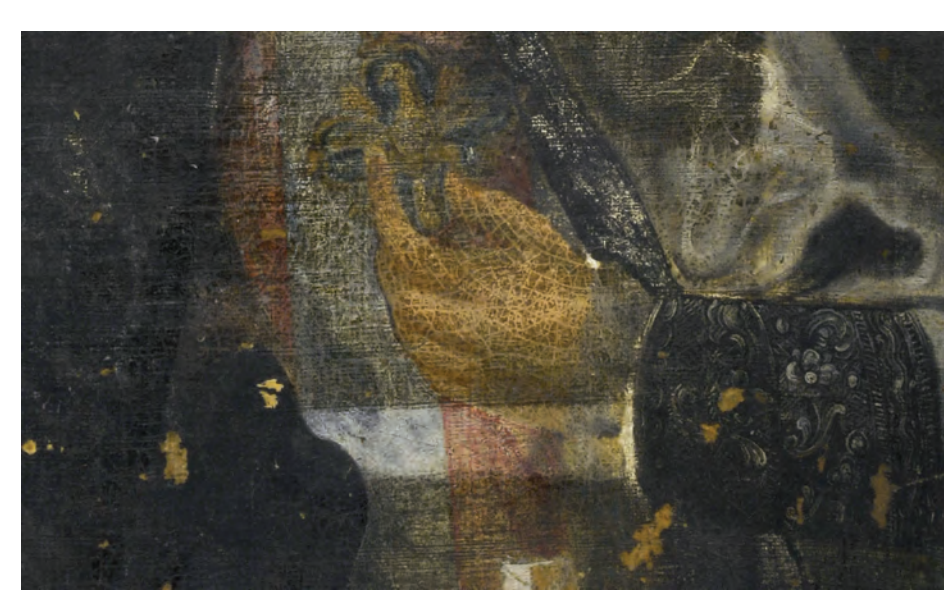
A detail during the process of conservation. Lost ground and flaking losses were filled with conservation ground and coated with varnish.



A detail during the process of conservation with partly removed varnish.



A detail after conservation.



A detail during the process of conservation with partly removed varnish.