

# RESTORATION OF UNKNOWN ARTISTS PAINTING "WAY OF SORROWS, VIII STATION"

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## DESCRIPTION

It is one of the 14 artworks in Way of Sorrows series exhibited in Lēnu Holy Trinity Catholic Church. It is a nine figure composition where Jesus is the central character. In this station Jesus meets the women of Jerusalem.

The technical condition of the artwork was critical. The painting was kept in inadequate conditions, being exposed to constant changes of atmosphere. It had extensive loss, flaking, detachments, deformation of the paint layer, cracks crossing the painting diagonally. On top of it all, surface was unevenly covered with synthetic resin varnish, that had glued the paint layers together, laying over each other, paint pieces were distributed in wrong places. Varnish consolidated parts of canvas, causing overall deformation, and making it inelastic.



The front before restoration.



The back before restoration in UV light.

OWNER: Church of the Holy Trinity, Lēnas  
ORIGIN, DATE: painting, Latvia, mid 18th century  
AUTHOR: unknown  
DIMENSIONS: 52,5 x 38,7 cm  
MATERIAL: canvas  
TECHNIQUE: oil

## RESTORATION PROCESS

The first part of the conservation was research, documentation and consolidation of the paint layer. In the beginning, the varnish had to be carefully removed, as it was causing tension on the surface. When the consolidation of the paint layer from reverse side was taking place, it was discovered that varnish can be removed from the canvas. That allowed to even out the deformations in the paint layer and canvas. Next steps consisted of lining on new canvas, putting on a new stretcher, laying in restoration ground, retouching. Reconstruction had to be made of some details in the painting. Acetone was used for taking off the varnish. For consolidation was used acetone, ethanol and distilled water (1:1:1), and Plexisol P 550-40 solution in white spirit 20%. For lining was used BEVA 371 film, Japanese paper (11 g/m<sup>2</sup>, 100% manila) and linen canvas. For filler was used 6% isinglass with honey and Champagne chalk. For retouching and reconstruction, Schmincke Mussini artist's resin oil colours, turpentine and dammar varnish was used.



The front before restoration in UV light.



The front after restoration.