

CONSERVATION OF THE FRAGMENT "THE HOLY TRINITY" OF THE PAINTING FROM THE 18TH CENTURY AT THE CATHEDRAL OF SAINT JOSEPH IN LIEPAJA

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ABOUT THE PAINTING

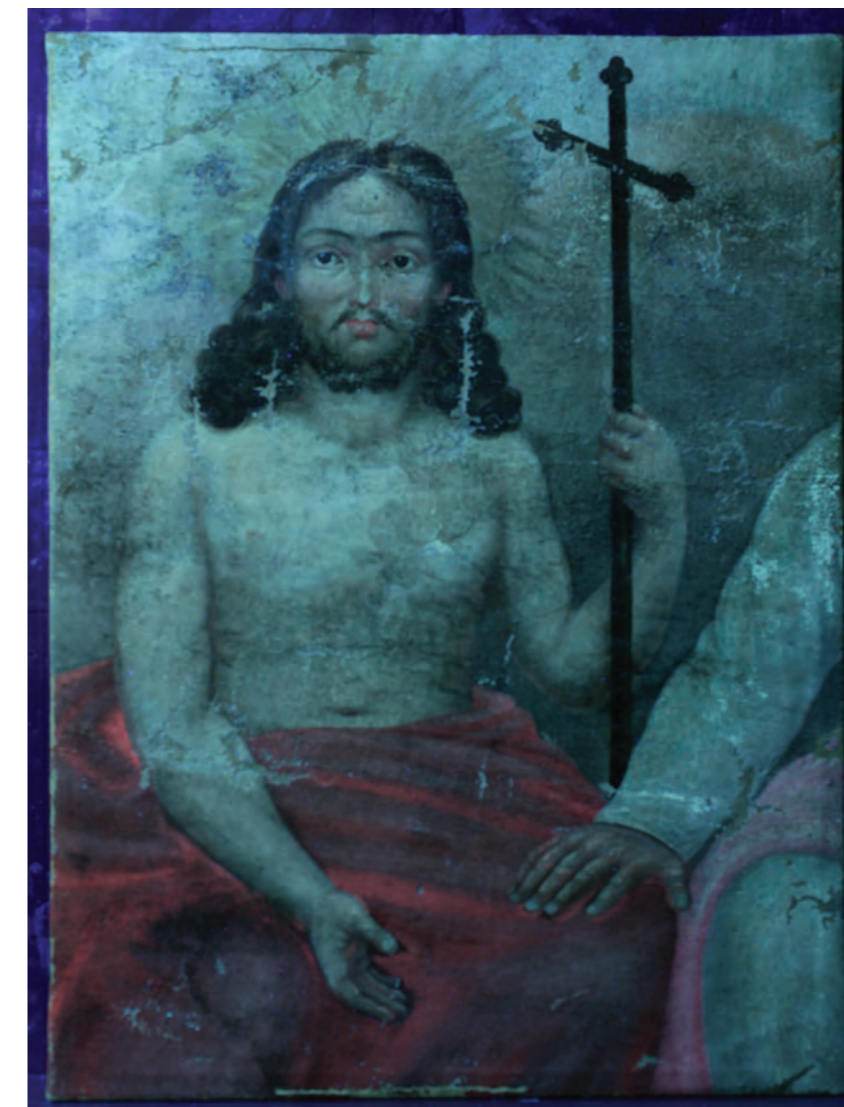
The Cathedral of Saint Joseph is an example of the sacred architecture of the Liepāja city and Kurzeme region, in the central altar of which there is an altarpiece by Kārlis Boromejs [Carlo Borromeo], above which the painting "Holy Trinity" was placed. During the expansion of the cathedral in the 19th century, the altar part becomes a chapel for the Blessed Virgin Mary and the fate of the paintings is further unknown. In the spring of 2021, a fragment of an 18th-century baroque painting by an unknown artist came into the possession of the cathedral from a private person, with the image of Christ, on whose knee the right hand of the Almighty God with 6 fingers can be seen, which was cut out of a larger painting, the plot of which corresponds to the missing painting, to the "Holy Trinity". The inscription that can be seen on the back of the painting "LIEPĀJA 68.G" could also indicate that the painting belongs to Cathedral of Saint Joseph from Liepāja.



The painting after conservation.



The painting before treatment.



The painting before UV light treatment.



The back of the painting on the old stretcher frame 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.

AUTHOR: UNKNOWN ARTIST
TITLE: HOLY TRINITY (FRAGMENT)
DATED: 18TH CENTURY
MATERIAL: CANVAS
TECHNIQUE: OIL
SIZE: 62.7 X 46.5 CM;
AFTER THE CONSERVATION: 68.2 X 51.8 CM
OWNER: THE CATHEDRAL OF SAINT JOSEPH IN LIEPĀJA

TECHNICAL CONDITION OF THE PAINTING BEFORE THE CONSERVATION

Wavy deformation of the surface. On the top and bottom, there are two 14 cm long cuts with a sharp knife, which show that someone wanted to cut the painting from the subframe in an even smaller format, as it is now. The painted canvas is used for the borders, which is folded with the painting on the subframe. The sub-frame is rigid, without wedges, made of low-quality, thin mouldings, made like a box, in poor technical condition, cannot be exhibited in the future. Hard, reticulated craquelure of the primer and paint layer, with dangerously moving and raised edges in some points. In many places along the edges of the cut, on the face of the Christ and in other places, losses of the primer and paint layer. The varnish layer is thin, uneven and slightly yellowed. Large dirt on the surface. The author's signature cannot be found.

PROCESS OF THE CONSERVATION

1. The painting was removed from the old stretcher frame.
2. Smoothing out of the deformation, fixing of the dangerously raised craquelures in the primer layer and paint layer, pressing (the fish glue has been used).
3. Closure of the cuts with the edge joining method and canvas fluff (PVB glue-polyvinylbutyral was used).
4. Duplication of the new edges.
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 (ethyl alcohol + turpentine).
7. The areas of loss of the primer layer were filled with conservation primer from fish glue and coloured chalk, and then grinded.
8. Application of a new varnish. (Dammar varnish+ turpentine).
9. The painting was retouched.



A detail before treatment. Lost ground and flaking losses.



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



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 after conservation.



A detail before treatment. Lost ground and flaking losses.



A detail before treatment. Lost ground and flaking losses.



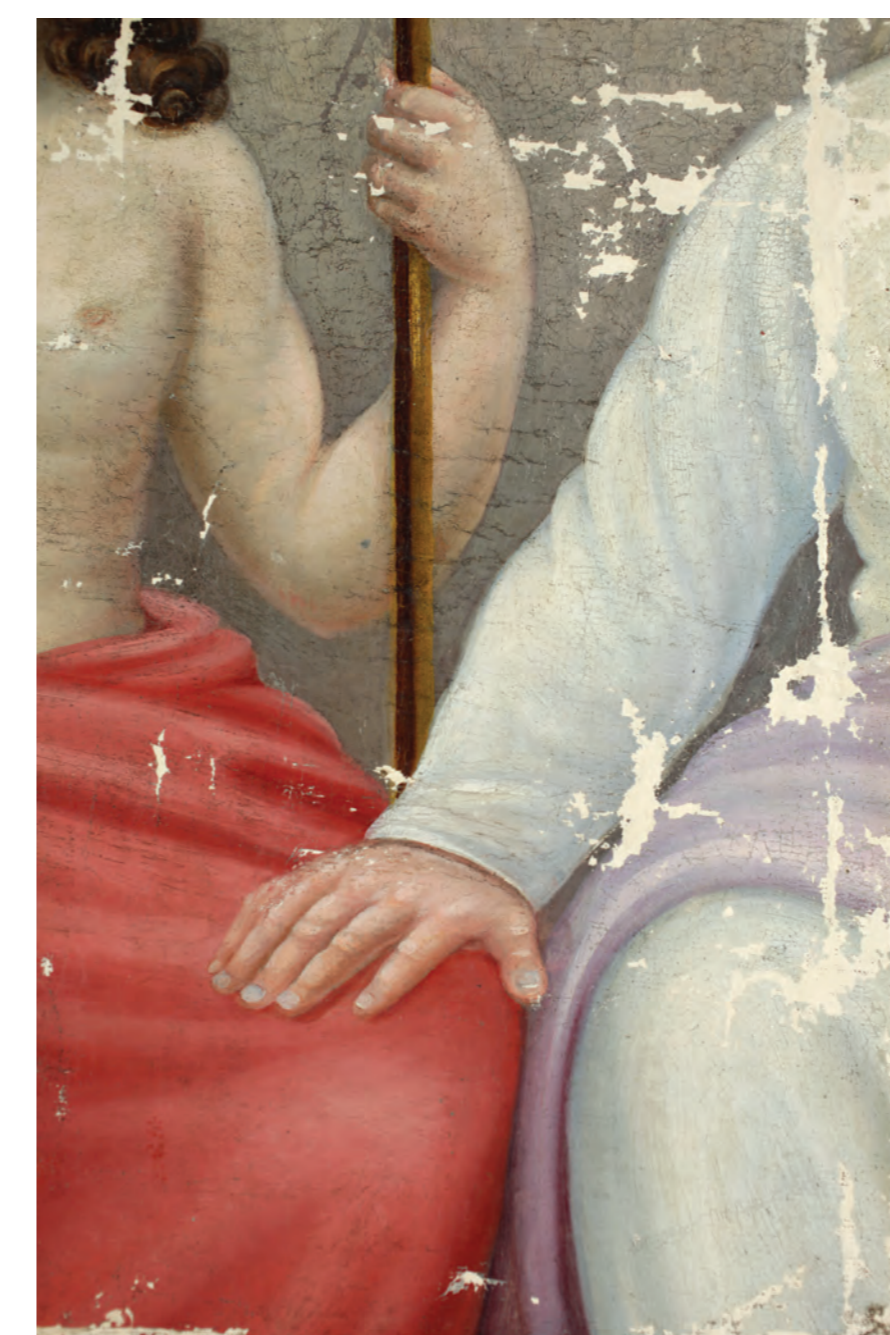
A detail before treatment. 14 cm long mechanical cut in the canvas.



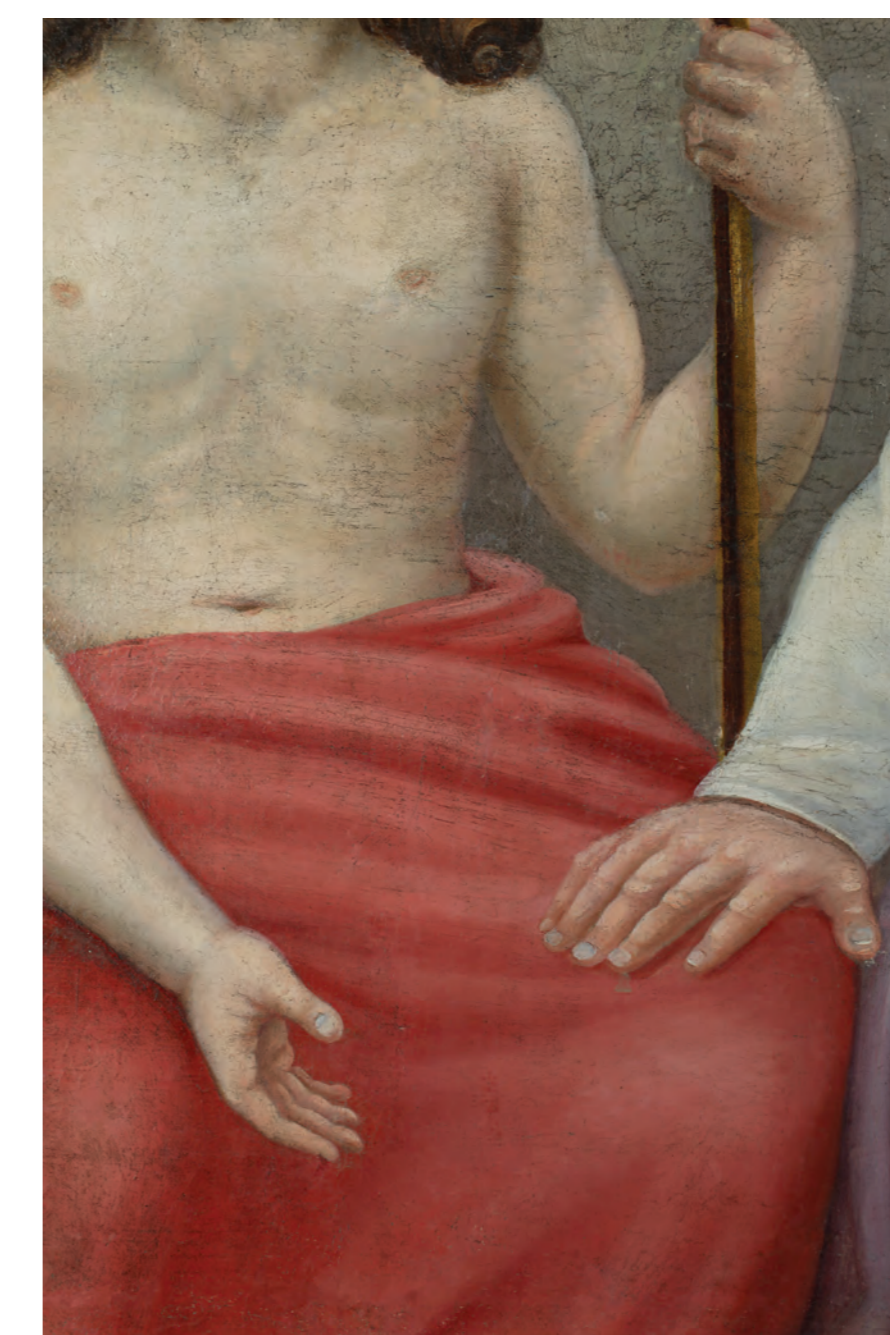
A detail before treatment. 14 cm long mechanical cut in the canvas.



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 after conservation.