

RESTORATION OF THE "ALLEGORY - TRIUMPH OF PETER I" PAINTING

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ABOUT

The painting is the property of the Latvian National History Museum. For many years, the painting was stored horizontally in the museum's collection without a stretcher. The painting entered the museum's collection already "restored": relined onto a new canvas without a stretcher, which resulted in deformation. The relining was done to hold together the torn parts of the painting. The painting has three horizontal tears throughout its size. The tears were poorly connected, and the relining was done unprofessionally, resulting in further deformation. In 2019, the restoration of the painting began. During the restoration, the relined canvas had to be delined, and the original surface from the back had to be cleaned of a thick layer of bone glue that held both canvases together. When the canvas was delined, the painting was divided into three parts because the tears were not glued together before the general relining. The relining contained all three parts together.

RESTORATION

During the rest of the process, various decisions had to be made:

1. Is it necessary to redo the general relining or is it sufficient to glue the tears together and add a lining around the edges? After careful gluing of the tears, the surface regained its original appearance, but some surface deformation remained at the tears. During the restoration process, the decision was made to do the general relining to make the tear areas and surface stable without deformations.
2. Should reconstruction be done in the areas where restoration primer was applied, or should only a similar connecting tone be applied in those areas? During the restoration process, the decision was made to do the reconstruction because the painting depicts a historical subject, and it must be readable after restoration.

"ALLEGORY - TRIUMPH OF PETER I"
AUTHOR: UNKNOWN ARTIST
DATED: 19TH CENTURY
MATERIALS: CANVAS, OILS
SIZE: 79 X 71.5CM



Fig. 1. Before restoration



Fig. 2. Fragment of the painting during the restoration



Fig. 5. Restoration process



Fig. 3. Restoration process



Fig. 4. Fragment of the painting during the restoration



Fig. 6. Fragment of the painting after restoration



Fig. 7. After restoration