

# VENETIAN LANTERN

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### ABOUT

A Venetian lantern with five small windows, with a gothic two-layered pointed frame at the top. There are caryatids on each edge of the lantern which support the lantern's decorative upper section and also frame the small windows. There is a small decorative acanthus leaf frontispiece above each of the small windows, while the lantern is topped off with a scaled cupola which has 5 round openings.

The lantern is of finely carved wood, but has been primed as well as repainted several times, losing the distinctiveness of its form in this way. After examination, it was established that the lantern had initially been completely gilded.

### CATALOGUE INFORMATION:

AUTHOR: UNKNOWN  
DATE: MID 17<sup>TH</sup> CENTURY  
MATERIAL: WOOD  
TECHNIQUE: GILDING  
SIZE: HEIGHT 95CM; ø 42CM  
OWNER, STORAGE SITE: BAUSKA PALACE MUSEUM



Fig. 1. The lantern before the reconstruction of the original finish

### RESTORATION

The task: renew the original finish - the gilding. Original gilding had preserved only in a small remnant form. The gilding was done anew (reconstruction), leaving the original priming, as well as all of the layers in the lantern's upper and lower décor, where the layers have been well preserved and do not interfere with the sculpture of the form.

The reconstruction processes were undertaken. Mechanical cleaning of the layering on the surface. Polishing of the historical priming. Consolidation of the surface and saturation (the *Lascaux* company's *Medium for Consolidation*, 3-5%). Laying of a layer of primer in places where it had been missing. Laying of a basic tone (an ochre). Gilding (23.5 carat gold leaf, unfixed). A *Mixtion 3h* oil lacquer was used for affixing the leaf. Ageing and patinating.

An electrical cord and an imitation-candle lamp was attached to the lantern, as it was clear that a candle or an oil lamp had initially been placed in the lantern. Historically, the lantern's function had been to light up the entrance hall or stairs of a Venetian palace. This had been a particular fashion in the mid-17th century.



Fig. 2. The lantern after the reconstruction



Fig. 3. Fragment before the reconstruction of the original finish



Fig. 4. Fragment with removed the later layers



Fig. 5. Fragment with a basic tone (an ochre)



Fig. 6. Fragment after the gilding