

LESTENE CHURCH'S SCULPTURE OF CHRIST

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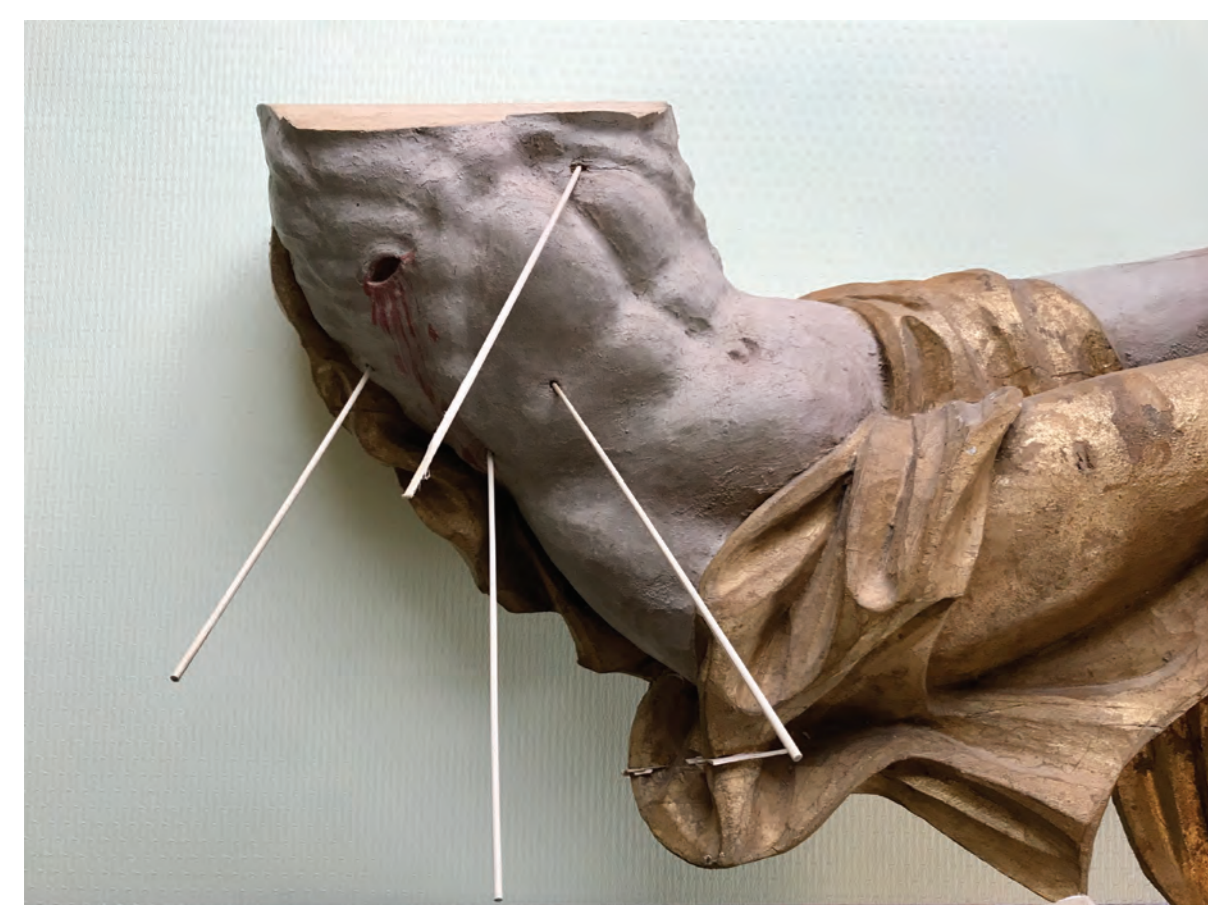
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TECHNICAL CONDITION OF THE ITEM PRIOR TO RESTORATION

A wooden figure of linden wood from the "Laying into the Tomb" group of statues on the second level of the altar retable, a round sculpture with finely produced details, polychrome coloured with a gilded beard, hair and drapery. Gluing of the left hand, with the insertion and gluing of a wooden wedge, had been undertaken during previous restoration. There was a lot of fine shrapnel damage in the torso section, a loss of priming and paint which had been toned without smoothing the surface. The figure had already been glued when it was first created, as there were cracks in the wooden growth-rings. The joiner's glue had crumbled and no longer held the figure together. The right forearm and hand of the sculpture were missing, as well as the ends of the fingers of the left hand and the thumb. There was minimal loss of the hair, beard and drapery. (Fig. 1)



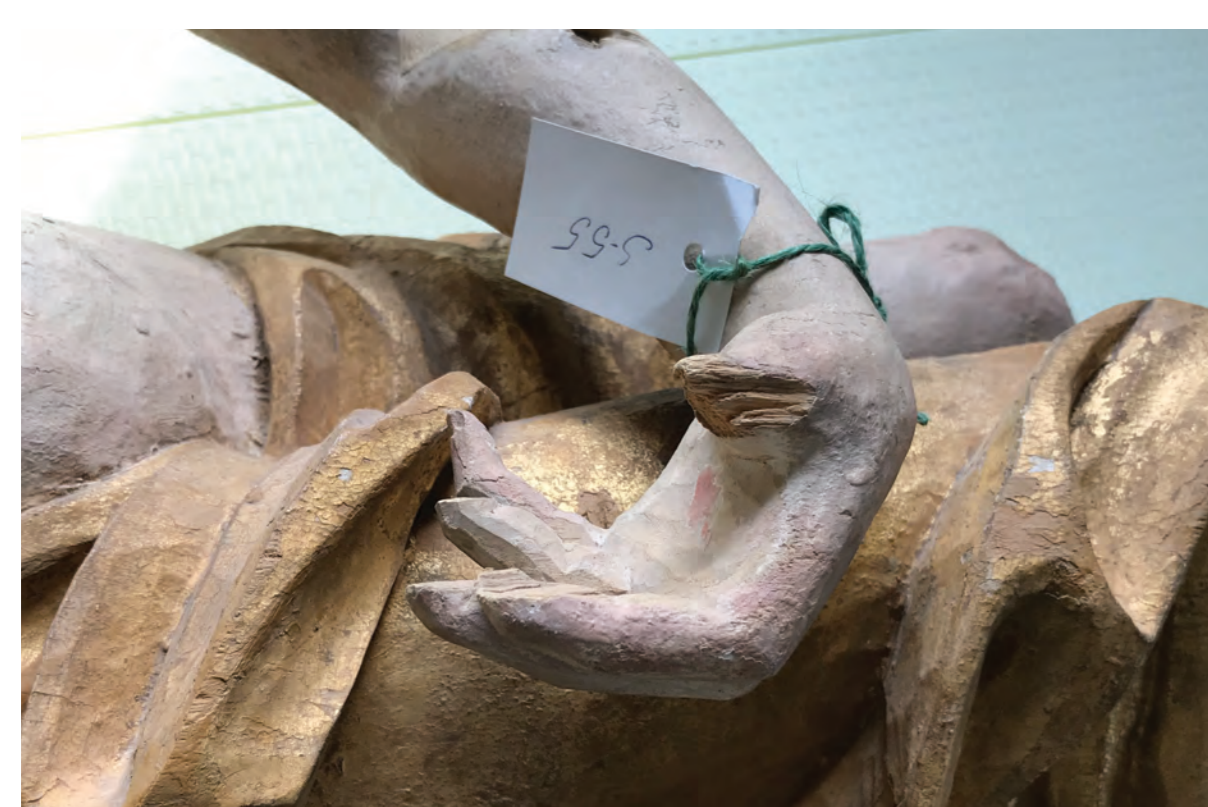
3. Identification of the shrapnel damage



5. Cracks gluing



11. Primed wooden details and fragments before gilding and polychrome coloring



2. Identification the defects of fingers



10. The newly created fingers



1. Before the restoration



12. Sculpture of Christ after restoration



6. Plasticine model of the missing hand



7. Hand workpiece



8. Hand after woodcarving

NIKOLAUS SÖFFRENS THE YOUNGER

(1704-1709)
RUNDÅLE PALACE MUSEUM, INV. NO. 1306
KEYWORDS: LINDEN WOOD, LINSEED OIL,
GOLD, POLYCHROME WOODCARVING
WITH GILDING,
SIZE: 54 X 98 CM



4. Identification of the figure's face defects



9. The newly created details

RESTORATION

Photo fixation and documentation of damage took place after the sculpture of Christ had been dismantled from the altar retable, and the surface had been cleaned of atmospheric deposits. The layer of paint was consolidated with dispersion of 10 %-15 % Lascaux 4176 and levelling primer was applied in places where it was missing. A model of the right arm was created from historical photographs with plasticine. The missing arm, the fingers of the left hand and other missing fragments from the sculpture were cut from linden wood. Damage caused by shrapnel from bombs during the war were glued over with little wooden wedges. Fractured areas were mechanically cleaned of the remains of old glue prior to gluing. Vincents Polyline PVA D3 glue was used in the gluing. The newly created details and fragments were primed with a 4 % PVS solution. Before the restoration of the polychrome colouring and gilding, the wooden details and fragments were primed with a Tikkurilla wood primer. The polychrome colouring was restored with Paintecco linseed oil and Old Holland oil paints. The losses in the gilding were restored with Wilhelm Wasner Blattgold Best Rosenoble Double Gold 23.5 carat gold leaf. The gilding was applied on Mixtion Original Lefranc (3 h) oil lacquer. The new parts of the gilding were aged with C. Kreul Kunstler patina oil. (Fig. 2)