

RESTORATION OF 18TH CENTURY BAROQUE STYLE CHAIR FROM MAZSALACA'S ST. ANNE'S LUTHERAN CHURCH

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OBJECT DESCRIPTION

The chair could have been made between the beginning of the 18th century and the middle of the 18th century. The history of the chair's original origin and location is unknown.

The chair eventually ends up at St. Anna's Evangelical Lutheran Church in Mazsalaca sometime in the early part of the 20th century. The chair is enormous, hefty, and fashioned in the baroque style and built from birch wood. The chair's wood surfaces show signs of tool use (axe, saw), and the surfaces are rough to the touch (see Figure 16).

With an ax and wooden wedges, the wooden logs are split, or cut into pieces, to make the timber blanks, and the chair's surface is painted black.

The chair's current upholstery was added later in the 20th century, most likely between the 1950s and 1970s, therefore it is not the original (see figures 13 and 15). This is proven by the dermatine material and decorative nails discovered on the chair, both of which were typical at the time. Hay, linden hatches, and horse hair make up the upholstery, which is wrapped with canvas. It's possible that a farmer or craftsman crafted the chair. Reasons being signs conventional woodworking instruments are visible on the surface (such as an axe, planer, drill, chisel, saw, and wood lathe) (see figure 17).

OWNER/CUSTODIAN: MAZSALACA'S ST. ANNE'S LUTHERAN CHURCH
DATE/MATERIAL: 18TH CENTURY, BAROQUE STYLE. BIRCH WOOD, UPHOLSTERY - HAY, LINDEN HATCH, HORSE HAIR, IRON NAILS
WOODWORKING TECHNIQUES: CARVED, SAWN, HAMMERED, TURNED, UPHOLSTERED, THE WORK OF A COUNTRY CRAFTSMAN
SIZE: 1,15M x 0,52M x 0,5M
TIME OF RESTORATION: 09.2021 - 05.2022
STATUS: CULTURAL MONUMENT OF NATIONAL IMPORTANCE NR.4519

THE MOST COMMON TYPES OF DAMAGES

The chair's lower legs sustain the most damage since they were kept improperly, which resulted in damage to the wooden base at the ends of the legs. The possibility exists that the chair was in a shed where its legs came into contact with moisture. These circumstances have facilitated the development of wood degradation at the chair leg ends (see Figure 4).

The chair has another spruce detail (see Figure 3) connecting the front and back of the chair, that can be seen after removing the secondary upholstery. There is no such example like this in existence.

CHAIR RESTORATION PROGRAM:

1. Photo fixation before restoration
2. Dismantling of the secondary upholstery
3. Surface cleaning from household dirt.
4. Repair of wooden parts, extension of leg ends.
5. Regluing the moving joints of the chair.
6. Reconstruction, production of the lost wooden part.
7. Tinting of wooden surfaces.
8. Restoration of the upholstery.
9. Strengthening the natural skin of the decorative material.
10. Photo fixation after restoration.

DISMANTLING

Involves removing the secondary upholstery and stripping the seat and back's corroded metal nails.

The chair's surfaces have been thoroughly cleansed of dust and filth. Secure the chair pin joints using tape, then remove the connecting elements. Glue the joints using 20% bone glue in a heated water bath. Carpenter's glue drops are used to compress the joints.

REPAIR OF DAMAGED WOODEN PARTS

The legs of the chair get repaired. A 15% solution of Paraloid B-72 thermoplastic resin diluted in ethyl acetate is used to impregnate wooden pieces. A strong piece of birch is inserted to replace the lost wood component. The wooden component is shaped, cut, and polished before being bonded to the end of the chair leg. The same mixture used for the wood impregnation is mixed with black-tinted wood dust and poured into the hollows of the wooden components. After being cured for 36 hours, the bulk is chiseled into shape (see figures 4, 5 and 6).

SURFACE TONING OF WOODEN PARTS

Toning the wooden parts' surfaces by using black linseed oil paint to cover paint layer deterioration. On areas of the wooden surface where the color has faded, paint is applied with a dry brush. The paint is not applied thickly; rather, it is tinted. The original coloration is kept as much as possible with this method. It takes 24 hours for the top coat to dry.

RESTORATION OF THE UPHOLSTERY

A Closer Look at the Chair Reveals that The Seating Area and the Back Have Both Undergone at Last Two Upholsteries. In the back, Just the Remnants of the Nails used for the supplementary upholstery are VISIBLE. More Nail Feet Are Found in the Seat Portion. The Current Nails are Highly Rusted and Forged (See Figures 7, 8 and 15).

IT IS A DECIDED TO MERELY REPLACE THE UPHOLSTERY IN THE SEATING AREA:

1. Secure the burap to the Chair Seat's Outer Edge.
2. Replace the Old Upholstery with New Hay, Linden Hatches, and Horse Hair.
3. A UV lamp is used to be used the Filling Pad Before it is Used.
4. Lay A Layer of Burlap on Top of the Upholstery and Secure It With Furniture Clips All The Way Around The Chair.

The final process involves applying a black natural leather material and using ornamental furniture nails to secure it around the edge. What nails and upholstery material were originally in the chair's seat are unknown. It's probable that woolen cloth, linen cloth, or genuine leather were utilized, and iron nails made by a blacksmith were used to fasten the covering around the circumference.

THE RESULT OF THE RESTORATION OF THE CHAIR:

The strength of the chair joints has been improved, deterioration to the wooden components has been halted, the surfaces have been tinted, and the wallpaper has been repaired. Now, the church has the chair on display (see figure 20).



Fig. 1



Fig. 2



Fig. 13



Fig. 14



Fig. 3



Fig. 4



Fig. 15



Fig. 16



Fig. 5



Fig. 6



Fig. 17



Fig. 18



Fig. 7



Fig. 8



Fig. 19



Fig. 20



Fig. 11



Fig. 12