

RESTORATION OF A. VOLZ'S PAINTING "TSIVILSK SKETCH"

INETA AUGUSTINA, Mg. art.
Museum of the History of Riga and Navigation
Palasta iela 4, Rīga, LV-1050
ineta.augustina@rvkm.gov.lv

CATALOGUE INFORMATION

August Franz Leberecht Volz, 1851-1926
"Tsilvsk sketch" (View of the monastery building in
Tsilvsk)
1914-1918, painted in exile in Tsilvsk
Oil on canvas: 35 x 50,3 (cm)
Museum of the History of Riga and Navigation
VRVMp 53481

INTRODUCTION

The Painting collection of the Museum of the History of Riga and Navigation contains several small sketchlike oil paintings created by sculptor A. F. L. Volz. Landscape "Tsilvsk sketch" was donated for the museum collection in 2009 by K. Volz. The exact location depicted is not identified yet. There is inscription in German on the back of the painting "Studie von A.Volz/Ziwilsk" – Scetch by A.Volz/Tsilvsk. In the museum sketch was titled "View of the monastery building in Tsilvsk", though no monastery, church or other sacral building of such appearance can be found in Tsilvsk or its outskirts. Building like that has not perished there during the last century too.

CONDITION PRIOR RESTORATION

There was neither strainer nor stretcher. While being painted canvas was pinned to a flat surface. It doesn't have tacking edges. In the museum painting was stored horizontally.
The painting's support is plain-woven linen canvas. Material is fine, lightweight, medium tightly woven and sufficiently elastic. There were loose, frayed threads along the edges of the fabric. The reverse of the canvas was lightly dusty; the dust being ingrained in fabric. Painting was slightly creased; it had several fold marks and wrinkles. Along the edges there were several punctures from the pins.
The ground layer is white, medium thin and brittle. There were small ground layer losses and flaking in the areas of canvas deformations.
The losses in paint, like those in the ground layer, were caused mechanically, but there were more of them. The surface of the picture was slightly dusty.

RESTORATION

1. Flaking paint and ground layer were consolidated using warm 6% solution of sturgeon glue (w/v, dry weight to water) with honey (1:1, w/w, dry weight glue to weight honey), tissue paper and heated spatula. The canvas deformations were flattened as best as possible.
2. The reverse of the painting was cleaned using akapad soft, akawipe soft.
3. Loose threads along the edges of the canvas were consolidated using Lascaux 498 HV.
4. The areas of ground layer loss were filled in using a putty made of 6% solution of sturgeon glue (w/v, dry weight to water) with honey (1:1, w/w, dry weight glue to weight honey) and chalk with a few drops of linseed oil.
6. The strips were lined using linen canvas and Lascaux 498 20X.
6. The painting was mounted on a new key-stretcher made by Jānis Mangalis from Eklektika, LLC.
7. The paint losses were retouched using tempera.

CONCLUSION

After treatment the painting regained its integrity in terms of composition and colours



1.



2.



3.



4.



5.

1. Front before treatment.
Normal illumination.
Photo Mārtiņš Lablaiks

2. Front after filling.
Normal illumination.
Photo Mārtiņš Lablaiks

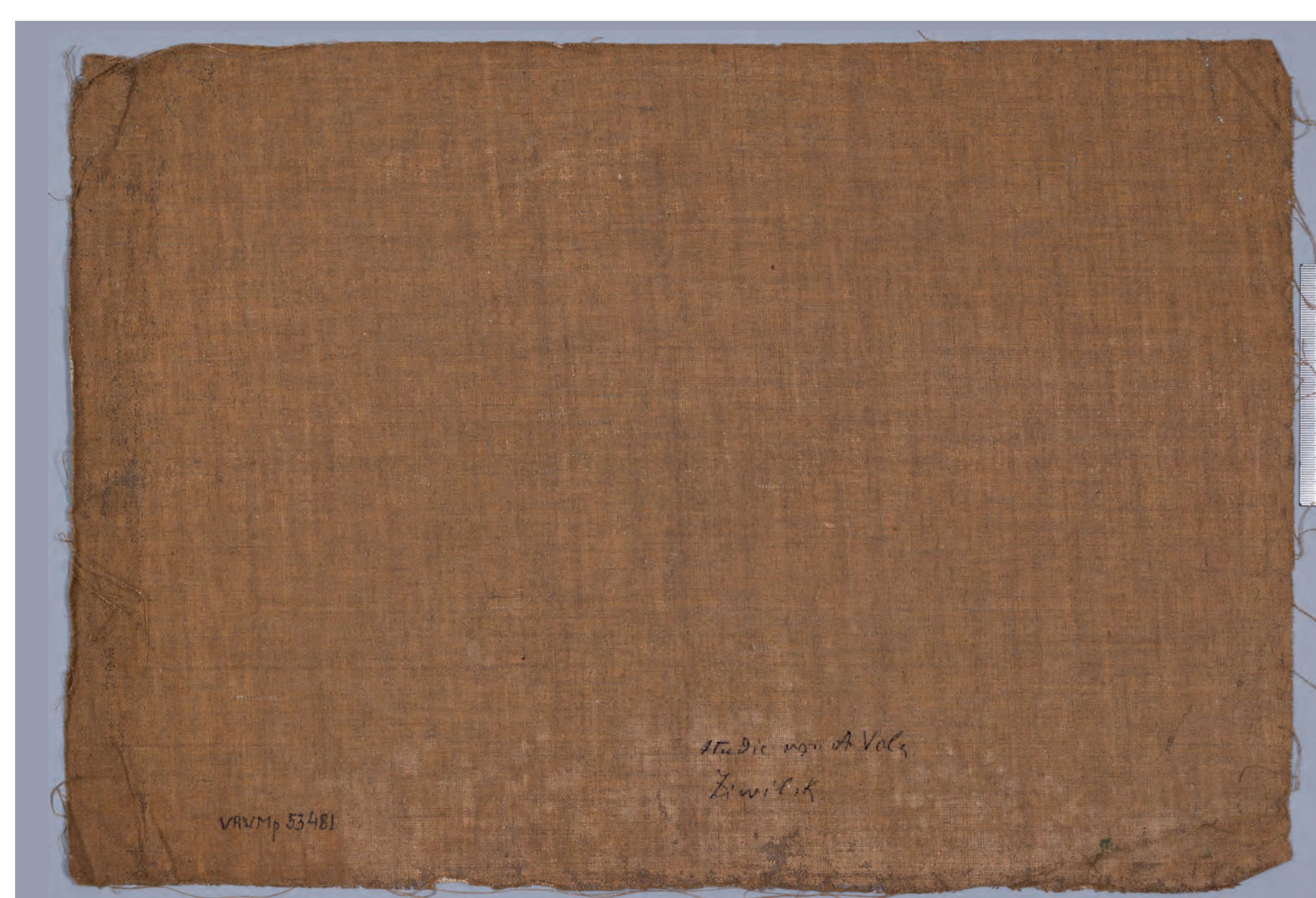
3. Front after treatment.
Normal illumination.
Photo Mārtiņš Lablaiks

4. Front before treatment.
Raking light.
Photo Mārtiņš Lablaiks

5. Front after treatment.
Raking light.
Photo Mārtiņš Lablaiks

6. Reverse before treatment.
Normal illumination.
Photo Mārtiņš Lablaiks

7. Reverse after treatment.
Normal illumination.
Photo Mārtiņš Lablaiks



6.



7.