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This crucifix is listed as national heritage (Certificate 9348). Author and maker are unknown (maker could possibly come from settlement called Karalauči). Crucifix was initially made for Stende Lutheran Church altar retable in Talsi region. Crucifix was later acquired by Rundāle Castle Museum where it was placed until 2000 when it was moved to Talsi Evangelical Lutheran Church.

Figure of the Christ possibly dates back to the 17th century, but the cross is much younger. Figure of the Christ is made of the linden tree. Cross is made of painted pine. Dimensions of the cross: height 247cm, width 165cm, width of details 15cm, depth of details 3.5cm. Horizontal beam of the cross is sunk into vertical 17cm from the top. Figure: length from toes to fingertips 230cm, arm span 134cm, depth at the height of crown of thorns 29cm.



Head of figure before restoration
Photo: Aigars Pilenieks



Eye area, loss of colouring, damage caused by wood beetles
Photo: Aigars Pilenieks



Head of figure, damage caused by wood beetles
Photo: Aigars Pilenieks



Wood beetles at different stages of development on crucifix
Photo: Aigars Pilenieks

Destruction of wood beetles
Photo: Aigars Pilenieks



Pre-restoration examination of the art piece in the church revealed wide damage caused by woodboring beetles. There was also the visual evidence of continued damage – small pyramid-shaped piles of wood flour had formed in various parts of the figure, especially the head area and feet that had been partially lost. Several species of woodboring beetles were found: *common furniture beetle Anobium punctat* and *beetle Korynetes caeruleus*. Woodboring beetles were extremely lively, they constantly moved up and down the surface of the figure in plain sight.

Crucifix was covered in thick layer of dirt, which suggests that it might have spent some time lying outside.

Polychromatic paint of the crucifix had survived partially, less exposed areas (on the inseams and abdominal area) and some other parts have visible pink coating similar to natural skin tone. Bottom section of the hands and loincloth had some red to symbolise the traces of blood. Loincloth itself was coloured in bronze. Crown of thorns had a greenish hue, while thorns, hair and beard were coloured in brown. Cross was painted in black.

Both hands of the Christ were missing some fingers. Crown of thorns had lost several thorns. Figure of the Christ had lots of cracks that start from joints between various elements. Cracks on the side of the figure went down from shoulders to back of the legs, beneath the loincloth. Hands near the shoulders were attached with enormous amount of nails – a way bigger damage due to loss of wood that results from banging of the nails. Additional nails in the arm joints had not yielded desired results – joints were loose and there were visible gaps.



Crucifix prior to restoration
Photo: Aigars Pilenieks



Crucifix after restoration
Photo: Mārtiņš Ziders



Consolidation paint layer
Photo: Sarmīte Balode



Head of figure, consolidation paint layer
Photo: Sarmīte Balode



Head of figure before restoration
Photo: Sarmīte Balode



Head of figure, retouching of lost color areas
Photo: Sarmīte Balode



Head of figure, restoration of lost wooden parts, retouching of lost color areas
Photo: Aigars Pilenieks

Structurally the wooden figure had become very weak, especially around feet. Small wood losses were visible all over the body of the Christ. There were also dents and scratches. The beams of the crucifix's cross were attached loosely, no longer serving the purpose. Cross had suffered from minor wood losses. Nails in the palms and through the feet that connected the figure to the cross, and the steel line in the back of the figure were damaged by corrosion. The first stage of crucifix reconstruction involved disassembly of the parts (hands). This allowed to place them into customised borer extermination container. Treatment with poison had to be repeated twice upon close monitoring of beetle activity. After treatment figure was cleaned, colour was fixed and toned. Places where wood was lost were filled back up. Toes and fingers were not restored because it was impossible to establish their shape. After mounting of the arms, wood inlays were toned to right shade and figure was attached back to the cross.



Figure hand gluing process
Photo: Aigars Pilenieks



Figure hand gluing process
Photo: Aigars Pilenieks



Head of figure, restoration of lost wooden parts, retouching of lost color areas
Photo: Aigars Pilenieks