

Portable Despotic Icon- Subject: Virgin Mary the “Odigitria”

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CHRONOLOGICAL PLACEMENT: First half of 14th CENTURY

ARTIST: UNKNOWN

DIMENSIONS: 106cm X 69,5cm X 3,5cm

FACULTY: The icon presents elements of the Palaiologian painting technique,
Laboratory of Constantinople.

ORIGIN: The icon emanates from the Holy Temple of Saint Demetrius of Athytos
Chalkidiki.

STRUCTURE TECHNOLOGY: The wooden support of the icon is constituted by two wooden parts. The surface of the icon is flat and the connection of boards becomes only from the two nailed traverses. In the wooden surface there is a textile stuck with animal glue under the layer of preparation. The textile is relatively fat and sleazy. The preparation has as conjunctive material animal glue and as inactive material plaster. Initiative graphic sketch does not exist; likely the Painter began straight with paintbrush drawing the forms of the icon. The conjunctive material of painting is egg tempera and the following pigments have been detected: yellow ochre, red ochre, cinnabar, green ground, black C, lapis lazuli, white Pb. In the background has been used leaf of gold, the first varnish that covers the painting it is resin sandarac.

SITUATION OF MAINTENANCE

The wooden support of icon was constituted by two parts. The right part, has been slivered in the meddle a length of the icon. Likely it had been created by a big knot that exists in the upper part. Above traverse presents extensive loss, while the wood has broken. In these points exists weakening of wood intense and offence from wood insects. The icon presents a minimum bend. There are intensely observed inflations and detachments of textile from the wood surface, mainly on the exergues of paint.

The preparation of the icon presents good cohesiveness and accretion with the textile, but also with the paint layer. Chromatic surface is generally saved in good condition. Initially became fixings of painting surface and preparation. Then became fixing of textile in the wooden support but also completion of losses of wood.

Wood consolidation became progressively also with different materials, so that acquire the wood as much as possible its initial attributes, resistance, elasticity, cruelty. Because its situation traverse it was more judged necessary that placed new precisely under initial without removed it, as historical element. The construction of new traverse after study was decided it becomes with wood, and it is sliding, which slides on drivers which will be fixed in wooden support. The wood with which the traverse has been manufactured and the drivers are dry enough old.

Afterwards the re-establishment of wood became again works of consolidation in all the surface of painting. The cleaning of painting surface began with the attennation of varnish surface that was placed recently. Follows the abstraction of repaintings, work that becomes with combination chemical and mechanic way. It was decided becomes Aesthetic re-establishment, in points with extensive deteriorations and were used colours of watercolour.