The object of the conservation is the wooden sculpture with polychrome, gilding and silversing, dated for 16th/17th century (?). It was taken from the parish church of St. George the Martyr in Lešče na Dobri, where an extemporaneous storage for works of art was run. Due to bad conditions (low temperature, unmonitored humidity, no division for individual materials etc.) it was decided to take the object under conservator’s control and move to more secured place afterwards.

Parts of a complexion, hair and a ground were polychrome in casein tempera technique. Gilded and silvered parts were made on a red bole with gold and silver leaves. Silversing was partially covered with a red lazur. A technique of white parts of a cloth is not specified; probably it is a white ground made of chalk and high percentage of glue (than usually used) and polished after drying. Also it could be a technique known as polierweissfassung in which glue is used to get a smooth and shiny surface. To get to know exact information about a technique, further analyses are suggested.

The sculpture is free-standing, 3-dimensional, made probably for an altar’s decoration. It is representing an unknown woman (an unknown saint), probably one of women whom visited Christ’s grave. She is standing in a contrapposto pose, her face is referred to a viewer. In a right hand she is carrying an attribute: a spherical container, perhaps the one for an ointment. The left arm (from an elbow) is missing. Perhaps, she used to wear something on the top of her head.

In 1990 (?) the whole sculpture was covered with a new overpaint in oil technique. A new layer is very thick, gummy. A silvered tunic was covered with a pink colour, gilded and white parts in a bluesh green colour. A complexion’s part was overpainted in an even colour with strongly highlighted blue eyes. The carried container was covered with bright colours, a light yellow on a top, a red colour in a middle, shaped with blue stripes and a blue base.

The sculpture An unknown Saint is under the museum approach. It means that an artwork is reduced to a historical document. After treatment it will be returned to a museum collection (it is deprived of a liturgical function). The range of executed processes is minimized only to remove aesthetically unacceptable overpaint and conservation treatment (limited to protection from further damaging), aesthetic tasks are taken only if needed.