



Version 1.0.

Catalogue of Endangered Latvian Archaeological Artefacts

• Latvian Academy of Culture • National History Museum of Latvia
• State Inspection for Heritage Protection

Riga, 2016

Introduction:

Latvian archaeological heritage reflects the many cultures that have lived here - from the hunter gatherers in the Stone Age to early state formations in 12th to the 13th century, the Livonian State and subsequent historical periods. A significant part of archaeological heritage are antiquities: *objects created as a result of intentional act of a human being – artefacts (for example, jewellery, weapons, tools, household objects, ceramic articles, coins in intact form or as fragments), which have been found in the ground, above the ground or in water.* Many artefacts found in the territory of Latvia were left there by invaders such as the Vikings and Crusaders or could have been brought to Latvia through trade or migration. Written records about the inhabitants of the Baltic Sea coast (possibly Latvian ancestors) and their social life and traditions have preserved from the Roman times.

Latvian archaeological heritage has gained growing public interest since the late 18th century. Unfortunately, Latvian archaeological artefacts have become not only the objects of genuine research, but also the objects of lucrative, illicit trade, especially since the end of the 20th century. Artefacts have fallen prey to ill-informed pseudo-historical fans. The desire to profit at the expense of the destruction of Latvian historic heritage or to acquire a "trophy" or "souvenir" has led to the destruction of hundreds of ancient burial places and the digging up of tens of hillforts and other archaeological sites. It causes irreversible damage to Latvian archaeological heritage and destroys opportunities to continue to explore Latvian history more fully.

With the greater use of metal detectors, trade on the internet, and international trade relations, the illegal acquisition and sale of Latvian archaeological artefacts has reached large proportions. Many illegally acquired

antiquities end up abroad. Despite national and international efforts, the illegal acquisition and sale of archaeological artefacts remains one of the most pressing problems of protecting and conserving cultural heritage.

Purpose of the catalogue:

This catalogue is designed to aid in the identification of those Latvian archaeological artefacts, which are *more frequently acquired illegally, illegally traded and exported outside the territory of Latvia.*

The catalogue is meant for Latvian and foreign traders, buyers and collectors of cultural objects, law enforcement agencies, museums and other organizations working in the cultural sector, non-governmental organizations, universities and schools, individuals interested in history, as well as international organizations, tourists and other possible audiences.

The types of archaeological artefacts included in the catalogue are not exhaustive. It includes only the types that are most threatened by illegal trade, as well as more commonly found in Latvia. **The specific archaeological artefacts shown in the catalogue are not stolen, lost or being trafficked – they are legitimately held in the National History Museum of Latvia (hereinafter - NHML) collections and are included in the catalogue for illustrative purposes only.**

The catalogue has been created as part of the project „The identification and creation of an electronic catalogue of endangered Latvian archaeological artefacts”.

* Hereinafter "archaeological artefacts" are the antiquities found in archaeological sites in the ground, on/above the ground, or in (under the) water (dated to 17th century included)

Legal protection of archaeological heritage:

In accordance with the Law „On Protection of Cultural Monuments” section 7, part four *„Antiquities found in archaeological sites in the ground, above the ground or in water (dated until 17th century included) shall belong to the State, and they shall be stored by public museums. This provision shall not apply to antiquities, regarding which a person has notified the State Inspection for Heritage Protection by 30 March 2013.”*

National legislation:

- Law „On Protection of Cultural Monuments”
- Law „The Criminal Law”
- Law „Latvian Administrative Violations Code”
- Law „Postal Law”
- Cabinet regulation No 474, adopted 26th August 2003 „Regulations Regarding the Registration, Protection, Utilisation and Restoration of Cultural Monuments and the Granting of the Status of an Environment-Degrading Object”,
- Cabinet regulation No 8, adopted 7th January 2003 „Exportation of Works of Art and Antiques from Latvia and Importation into Latvia”
- Cabinet Regulation No 526, adopted 16th September 2003 „Procedures for Return of Unlawfully Removed Art and Antique Objects”

Archaeological artefacts are under the protection of the Republic of Latvia and for the unauthorised acquisition, sale and exporting outside the territory of Latvia the offender may be administratively or criminally liable.

The turnover of archaeological artefacts is regulated by the law of the Republic of Latvia, the European Union and by wider level international law.

International law:

- Council regulation (EC) No 116/2009 of 18 December 2008 on the export of cultural goods
- Directive 2014/60/EU of the European parliament and of the Council of 15 May 2014 on the return of cultural objects unlawfully removed from the territory of a Member State and amending Regulation (EU) No 1024/2012
- UNESCO Convention for the Protection of Cultural Property in the Event of Armed Conflict, The Hague, 14 May 1954
- Council of Europe European Convention on the Protection of the Archaeological Heritage, Valletta, 16 January 1992

All national legislative acts and their translation into English can be found on the website www.likumi.lv

Actions to be taken:

The archaeological heritage of Latvia is part of world cultural heritage; therefore helping to preserve it is the responsibility and moral obligation of residents of both Latvia and other countries. Every person is able to act to protect archaeological heritage and abstain from activities that threaten it:

- **Do not illegally dig in archaeological sites, within their protection zones, or anywhere else!**
- **Report the finding of any archaeological artefact or similar object to the State Inspection for Heritage Protection!**
- **Do not sell or resell archaeological artefacts*!**
- **Do not buy or engage in any transactions involving archaeological artefacts*!**
- **Even if a transaction involving an archaeological artefact seems legitimate, e.g., if the seller offers proof of the declaration of an artefact or its exportation permit, verify the provenance and status (i.e., that the artefact is not stolen or lost). If an archaeological artefact has been obtained in illegal digs, it is unlikely to be possible to confirm its provenance.**
- **Inform law enforcement authorities (the police) of transactions involving archaeological artefacts (offers, purchases, sales, exchanges, etc.), the locations of illegal digs, and the persons involved!**
- **Do not transport your legitimately owned archaeological artefacts across the national border or mail them abroad without an official exportation permit!**

Note that **most illegally traded archaeological artefacts come from plundered burials - by removing the jewellery and other items from human remains**. The excavation of cemeteries can be justified only by the real need of legitimate scientific research; excavations have to be carried out professionally, with respect for the cemetery and the deceased. The destruction and looting of graves of any age for profit is immoral and punishable by both secular and sacred laws. The unscientific exploitation of archaeological artefacts obtained in this way, such as degrading them to souvenirs and trophies, is reprehensible.

Remember that:

- for any lawful transfer of ownership rights (for example, sale) the archaeological artefact must have been declared to and **registered by the State Inspection for Heritage Protection** on or prior to 30 March 2013,
- any artefact that has already been exported or is intended to be exported outside Latvia (e.g., offered for sale via the internet to customers abroad) – must be identified in an **exportation permit (for this specific artefact) issued by the State Inspection for Heritage Protection**.

* The restrictions on purchases, sales, and other transfers of ownership rights do not apply to those archaeological artefacts which are legally held as private property (if the person (the owner) submitted a declaration with the description of the artefact to the State Inspection for Heritage Protection on or prior to 30 March 2013). The transfer of property must be done in accordance with the requirements of legislative acts (including the exportation permit for each individual cultural object). Statistical information on persons who have declared archaeological artefacts, indicates that the possibility for legally privately owned archaeological artefacts to reach the cultural objects' market is relatively small

ORNAMENTS

BROOCHES (FIBULAE)

Material	Mostly made of different copper alloys (bronze), sometimes - solid or plated tin, silver.
Production technique	Typically, the body of a brooch is cast separately and the pin is attached afterwards. Brooches can be made by twisting one piece of metal. Surface is treated through hammering and polishing. Some brooches have a plated surface (a thin plate of another metal is soldered to the surface).
Shape	The most common are ring and penannular (horseshoe) brooches. The biggest variation in penannular brooches is in their ends: rolled-up, cross-shape etc. Ring brooches are mostly separated by their ornament sometimes also other features. There are also brooches with more complex shapes; for example, heart shape brooch, owl brooch and crossbow brooch. Names are given based on the resemblance to objects and animals.



1. Penannular brooch with poppy-head ends. 11th -13th century. Bronze. Diameter 2,5 cm © Photo: NHML



2. Penannular brooch with club-shaped ends. 11th -12th century. Bronze. Diameter 2,5 cm © Photo: NHML



3. Ring brooch (brooch with clasped hands). 17th century. Bronze. Diameter 3,5 cm © Photo: NHML



4. Penannular brooch with cross-shaped ends. 13th -15th century. Bronze. Diameter 7,3 cm © Photo: NHML



5. Owl brooch. 9th century. Bronze, silver. 12x9,8 cm © Photo: NHML



6. Tortoise brooch, chain-holder, double chains (fragment). 11th century. Bronze, iron. Tortoise brooch 6,5x4 cm chain-holder 6,4x5,2 cm, length of the chains 97 cm © Photo: NHML



7. Crossbow brooch. 7th -9th century. Bronze. 8,5x10,5 cm © Photo: NHML



8. Penannular brooch with rolled-up ends. 12th -13th century. Silver. Diameter 5 cm © Photo: NHML

BRACELETS

Material	Mostly made of different copper alloys (bronze), sometimes – silver.
Production technique	Bracelets are mostly cast and polished. The metal can also be shaped into the desired form by hammering and/ or by twisting one piece of metal. The surface is often ornamented with stamped markings of lines and dots.
Shape	The shape is mainly oval with a small opening. The thickness of the bracelets varies. The warrior's bracelet is distinguished by a specifically wide bow (9).



9. Warrior's bracelet. 9th -10th century. Bronze. Diameter 10,7-9,9 cm
© Photo: NHML



10. Bracelet with club-shaped ends. 5th -7th century. Bronze. Diameter 5,5-4,9 cm
© Photo: NHML



11. Ribbon-like bracelet. 11th -14th century. Bronze. Diameter 9-6,4 cm
© Photo: NHML



12. Bracelet with beast-head ends. 12th -13th century. Bronze. Diameter 8-6,7 cm
© Photo: NHML



13. Ribbon-like bracelet with beast-head ends. 11th century. Bronze. Diameter 8-6,5 cm
© Photo: NHML



14. Massive bracelet. 10th -12th century. Bronze. Diameter 8,4-7,2 cm
© Photo: NHML



15. Hollow bracelet. 11th -12th century. Silver. Diameter 6,8-5,6 cm
© Photo: NHML



16. Shield-shaped bracelet. 13th -14th century. Silver. Diameter 6,5-5,4 cm
© Photo: NHML



17. Cuff-shaped bracelet. 8th -9th century. Bronze. Diameter 6,8-10,6 cm, thickness 10 cm
© Photo: NHML



18. Spiral bracelet. 8th -12th century. Bronze. Diameter 4,1-4,7cm
© Photo: NHML

RINGS

Material	Mostly made of different copper alloys (bronze), sometimes – silver.
Production technique	Typically a cast bar which is forged and bent into the desired shape. Sometimes the rings can consist of several parts that are twisted together, but more often they are made of one piece of twisted metal. Surface can be ornamented with stamped decorations
Shape	Round. Overlapping ends can be usually seen in the back. The front part typically is widened or has more decoration.



19. Shield-shaped ring. 12th -15th century. Bronze. Diameter 2,5 cm © Photo: NHML



20. Spiral ring. 14th century. Bronze. Diameter 2,4 cm © Photo: NHML



21. Ring with a middle-plate. 11th -12th century. Bronze. Diameter 2,3 cm © Photo: NHML



22. Ring with a double twisted front part. 12th -13th century. Bronze. Diameter 2,7 cm © Photo: NHML



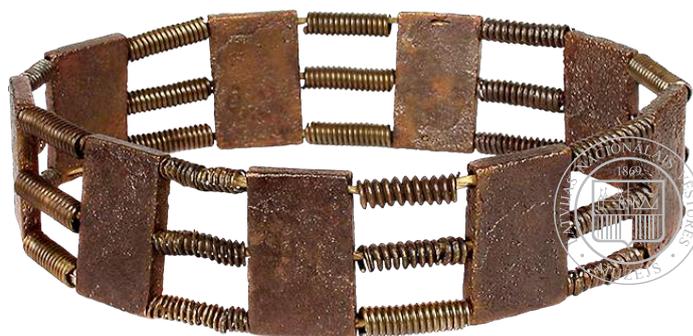
23. Ring with a plaited front. 11th -13th century. Silver. Diameter 2,5-2,3 cm © Photo: NHML

HEAD ORNAMENT

Material	Mainly made of different copper alloys (bronze). The base is made of a twist of bast or woolen yarn.
Production technique	Bast or woolen yarn is made into twists. Bronze spirals and space-plates are strung on the twist.
Shape	The shape is circular. Head ornament can have a chain ornament or “plait” with trapezoid pendants attached. Head ornament can lose its shape if the twist on which the spirals are strung comes apart.



24. Head ornament of a twist with a plait and trapezoid pendants. 11th -13th century. Bronze. Diameter of the head ornament 18,5 cm, length of the plait 37,5 cm © Photo: NHML



25. Ribbon-like head ornament. 6th -8th century. Bronze. Diameter 16 cm, height 4,3 cm © Photo: NHML

NECKRINGS

Material	Mostly made of different copper alloys (bronze), sometimes silver.
Production technique	Typically cast, polished and hammered. Neckrings are often made of one piece of twisted metal, sometimes of several bars of metal twisted together. Neck rings with flat ends usually have a stamped geometric ornament on the flat parts.
Shape	Neckrings are usually made up of a cast metal bar which is bent into a round shape. The bar can be of a twisted metal or with flattened ends. The back (middle) part of neckrings with flattened ends usually remains round. The ends can be left free or fastened together. Sometimes trapezoid pendants are attached to the ends.



26. Neckring with flattened ends and trapezoid pendants. 12th -13th century. Bronze. Diameter of neckring 12 cm, pendants 3,5x1,5cm © Photo: NHML



27. Neckring with flattened ends. 9th -11th century. Bronze. Diameter 21,6-21cm © Photo: NHML



28. Neckring with conical ends. 4th century. Bronze. Diameter 20 cm © Photo: NHML

29. Neckring. 11th -13th century. Bronze. Diameter 22-21,5 cm © Photo: NHML



DECORATIVE PINS

Material	Mostly made of different copper alloys (bronze), sometimes - silver or silver plating, coating.
Production technique	Typically cast. Surface is polished with stamped in decorations. Sometimes heads of pins are plated (a thin layer of another metal is soldered to the surface).
Shape	The ornaments have a pin shape and the main variation is in the head part. The most typical are: crook-shaped, cruciform-shaped and triangular-shaped head. Decorative pins are often part of chain ornaments, thus chains or chain-holders are attached to them.



30. Decorative pin with a triangular head. 8th -9th century. Bronze. Length 12,9 cm © Photo: NHML



31. Decorative pin with cruciform head and chain-divider. 10th -11th century. Bronze, silver. Length 25,3 cm © Photo: NHML



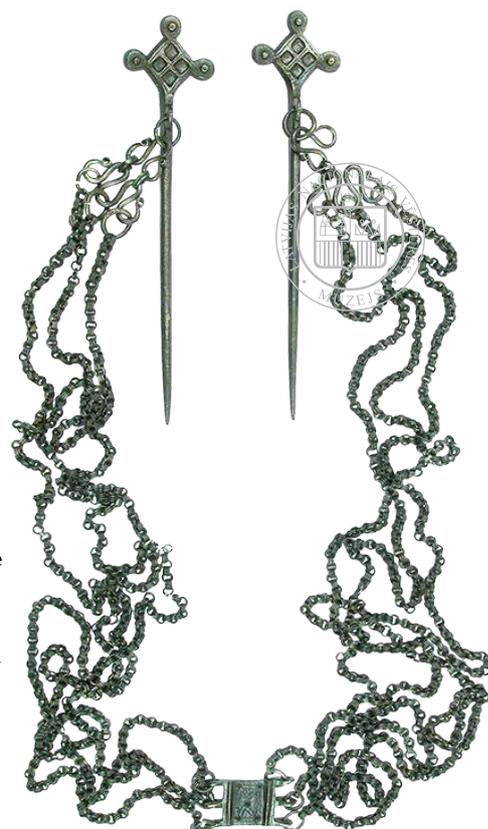
32. Crook-shaped pin. 11th -13th century. Bronze. Length 11,5 cm © Photo: NHML

CHAIN ORNAMENT

Material	Mostly made of different copper alloys (bronze). However the pendants attached to it can be made of various materials: copper alloys (bronze), iron, bone, horn, amber etc.
Production technique	Chain ornaments are made of many linked loops. Chain-holders, chain-dividers, brooches and decorative pins are cast, polished and with hammered in ornament. The pendants are made using various techniques - cast, hammered, polished, carved.
Shape	Chain ornaments are held together by chain-holders and attached to clothes by fibulae (see 6) or pins. In some cases to stop the chains from tangling, they are separated by chain-dividers. Also pendants can be attached to the chain ornaments. If the chains or chain-holders break the chain ornament can completely lose its original shape.



33. Chain ornament: 2 tortoise brooches with chain-holders, dividers chains and pendants. 11th century. Chains, chain-holders, chain-dividers and tortoise brooches – bronze, pendants – iron, bronze, bone. Length of one chain 138 cm (chains 0,7x138cm), tortoise brooches 69x42 cm, pendants 58-85 cm © Photo: NHML



34. Chain ornament: 2 decorative pins with cruciform head, chain-holder and chains. 8th -10th century. Bronze. Length of decorative pins 19,4 cm, chain-dividers 4,6x2,2 cm, length of one chain 73,6 cm (6 chains 73,6x0,5cm) © Photo: NHML



35. Chain ornament with chain-holders and bells. 8th -10th century. Bronze. Length 80 cm © Photo: NHML

PENDANTS

Material	Mainly made of different copper alloys (bronze), sometimes of silver, tin, iron. Some pendants are made of organic materials – bone, horn, cowrie shells, amber and others.
Production technique	Metal pendants are cast, polished and worked by hammering. Crosses can be coated with enamel. Coin pendants have holes for attaching. Bone, horn and amber objects can be carved (combs, miniature axes etc.) or unworked (animal teeth, cowrie shells). Ornaments may also contain glass and amber beads.
Shape	Pendants are of various shapes. Different crosses, stylised animal shapes, coins, tinklers and trapezoidal shapes are common. All objects have a hole or a loop to suspend them. Unworked cowrie shells, animal teeth and various everyday items (combs) can be used in chest ornaments as pendants. Pendants are typically strung together or attached to chest ornaments. Arched chain-holders are often used to hold breast ornaments around the neck.



36. Lunular pendant. 11th -12th century. Bronze. Length 5,3 cm
© Photo: NHML



37. Horse-shaped pendant. 11th -12th century. Bronze. Length 5,3 cm
© Photo: NHML



38. Bird-shaped pendant. 11th -12th century. Bronze. Length 4,5 cm
© Photo: NHML



39. Cross-shaped pendant. 12th -13th century. Bronze, enamel. 4x3,2 cm
© Photo: NHML



40. Chest ornament which consists of an arched chain-holder and pendants of various shapes. 15th century. Bronze, cowrie shells, amber, glass. Arched chain holder 2,5x0,2cm, cross pendant 3,8x2,7 cm, cross with three-leafed ends, token with a loop 2,8 cm
© Photo: NHML



42. Necklace with 12 lunulae and coils. 3th -5th century. Bronze. Diameter of lunulae 3,1x3,3 cm
© Photo: NHML

41. Axe-shaped pendant. 11th -13th century. Amber. Length 3,1 cm
© Photo: NHML



WEAPONS

SWORDS

Material	Swords are made of iron, sometimes steel. Handle components and the chape of the scabbard can be made of various copper alloys (bronze) or iron. Handle parts can be decorated using copper, silver, gold and other metals. Sword scabbards are made up of leather, wood and cloth.
Production technique	Basic parts of the sword are forged. Cross-bars and the pommel can be both forged or cast. Also polishing is used in sword production. Inlay, plating and engraving can be used as decorating techniques.
Shape	Swords, on average, are about 1 meter long, but they can be bent or fragmentary (e.g. lacking handle or point).



43. Double-edged sword with three-part pommel, upper and lower cross-bar. 12th -13th century. Iron, silver. Length of sword 70,8 cm, width 4 cm, pommel 5,7x2,3 cm, upper cross-bar 5,8x1,4 cm, lower cross-bar 9,4x1,8 cm © Photo: NHML



44. Sword cross-bars. 12th -13th century. Bronze. Length 5,7 cm un 9 cm, width 1,8 cm © Photo: NHML



45. Chape of a scabbard. 12th -13th century. Bronze. Length 7 cm, width 3,4 cm © Photo: NHML

AXES

Material	Mainly made of iron. Some axes are decorated with silver. Sometimes axes are made of different copper alloys (bronze) or stone.
Production technique	Usually forged in one-piece. The decoration can be done by plating, inlaying and using other techniques. Bronze axes are cast and polished; stone axes are drilled and polished.
Shape	The cutting edges of axes varies in scale. Based on how axes are fastened to the shaft the most common in Latvia are shaffhole axes and celts.



46. Broad-blade axe. 11th -12th century. Iron. Length 10 cm © Photo: NHML



47. Narrow-blade axe. 6th -8th century. Iron. Length 19,5 cm, width 6 cm © Photo: NHML



48. Celt. 4th -6th century. Iron. Length 20 cm, width 5 cm © Photo: NHML



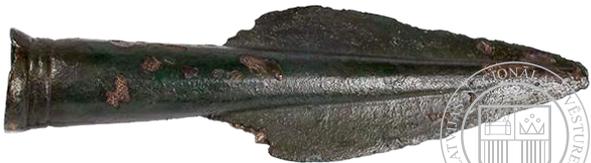
49. Stone axe. 1500 -1000 BC. Stone. Length 16,8 cm, width 5,5 cm © Photo: NHML



50. Celt. 8th -5th century BC. Bronze. Length 6,5 cm, width 3,4 cm © Photo: NHML

SPEAR AND ARROW HEADS

Material	Mainly made of iron. Sometimes decorated with copper or silver. Some spear/arrow heads are also made of different copper alloys (bronze), stone (flint) or bone.
Production technique	Usually forged. Silver coating, inlaying and other methods were used for decorating. Bronze items are cast, flint is knapped and bone is carved and polished.
Shape	Spear and arrow heads are of various forms. The spear/ arrow heads can be fastened in the shaft either by socket or by tang.



51. Socketed spearhead. 750 -500 BC. Bronze. Length 12,6 cm, width 3,9 cm © Photo: NHML



52. Tanged spearhead. 12th -14th century. Iron. Length 21 cm © Photo: NHML



54. Socketed spearhead. 12th -14th century. Iron. Length 30,9 cm © Photo: NHML



53. Arrow head. 9th -12th century. Iron. Length 5,5 cm © Photo: NHML



55. Spearhead. 2250-1500 BC. Flint. Length 11,3 cm, width 3,6cm © Photo: NHML

KNIVES

Material	Mainly made of iron, sometimes steel. Knives can sometimes be decorated with silver and other metals. Sheath is usually made of different copper alloys (bronze) and leather. Horn, bone and wood are less common.
Production technique	Basic parts are forged. Iron Age knives were tanged. Inlay and other decoration methods can be used. The sheath is made of leather and sometimes has a bronze binding.
Shape	Knives and daggers are usually straight. Big knives with a broadened tip (similar to machetes) are quite common.



56. Knife sheath. 11th -12th century. Iron, bronze, leather, wood. Length 22,5, width 11,5 cm © Photo: NHML



57. Battle knife. 7th -8th century. Iron. Length 27,8 cm, width 2 cm © Photo: NHML



58. Single edged battle knife with a wide blade. 9th -11th century. Iron. Length 56 cm, width 5,4 cm © Photo: NHML

TOOLS

TOOLS OF CRAFTS AND FARMING

Material	Mainly made of iron. However quite common are also tools made of different copper alloys (bronze), bone, horn and stone.
Production technique	Tools are the biggest and the most diverse group of archaeological objects. Iron tools are typically forged. Bone and horn tools are carved and polished. Stone tools are knapped, drilled and polished. Bronze tools are cast, hammered and polished.
Shape	The shapes are very diverse and the objects can also be made up of many parts. Most tools have separable "work part" and "handle part".



59. Sickle. 2nd -5th century. Iron. Length 14,5 cm, width 2,9 cm © Photo: NHML



60. Bush-knife. 10th -11th century. Iron. Length 25 cm, width 2,8 cm © Photo: NHML



61. Scythe. 12th -13th century. Iron. Length 48,5cm, width 4,3 cm © Photo: NHML



62. Hoe. 5th -8th century. Iron. Length 17,4 cm, width 6,7 cm © Photo: NHML



63. Awl. 9th -11th century. Iron, bone. Length 18,4 cm © Photo: LNHM



64. Chisel. 5th -6th century. Iron. Length 32 cm, width 3,3 cm © Photo: NHML



65. Scales and their box. 11th -13th century. Bronze, iron. Diameter of the pan 7,1 cm © Photo: LNHM



66. Weights. 11th -13th century. Bronze. Diameter 3,2-1,3 cm © Photo: LNHM

HOUSEHOLD TOOLS

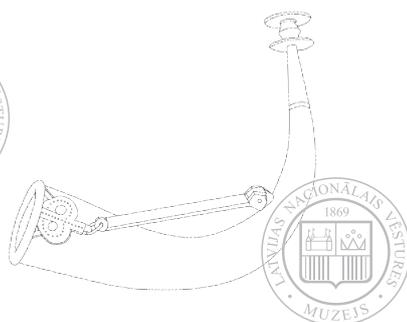
Material	Iron, different copper alloys (bronze), bone, horn and stone.
Production technique	Household tools (partly tools of personal use) are one of the biggest and the most diverse groups of archaeological objects. It consists of objects that are made for everyday tasks and chores. Tools are made using various techniques – forging, casting, carving, polishing, drilling and others.



67. Needle-box. 17th century. Bronze, wool. Length 8,9 cm, width 3,7 cm © Photo: LNHM



68. Comb (with a case). 11th -12th century. Bone, bronze. Length 8,6 cm, width 2,1 cm © Photo: LNHM



69. Drinking horn mounting. 12th -13th century. Bronze. Diameter 7,7 cm © Photo: LNHM

MEANS OF PAYMENT

Material	Means of payment are mainly made of silver of various quality, sometimes of copper alloys (bronze) and gold.
Production technique	Means of payment are mainly cast and with stamped marks of identification.
Shape	Coins are mainly round. However, also straight or bent silver ingots were used for paying.



70. Silver payment ingot. 11th century. Silver. Length 14,8 cm, width 2 cm © Photo: LNHM



71. Coins (thalers). 1603 -1650. Silver. Weight 26,8-29,15 g. © Photo: LNHM

CLOTHES AND ACCESSORIES

Material	Mainly made of wool, linen and leather – sometimes from different copper alloys. Clothes and accessories are decorated with elements of copper alloys (bronze).
Production technique	Clothes are commonly woven and sewn. Bronze ringlets are often woven into the fabric, but the accessories (for example, belts) are set with bronze plates. In some cases the whole belt (chain belt) is made of connected ringlets.
Shape	Fabric is preserved until the present day only in small fragments, typically where in contact with bronze ringlets. Belts are long, with tin-plate decoration in the middle part and with a bronze buckle.



72. Fragment of a woollen shawl with ringlets and stitched on edge. 12th -13th century. Wool, bronze. Length of the fragment 20 cm, width 9-10 cm, width of the edge 1,8 cm © Photo: LNHM



73. Chain belt. 17th century. Bronze. Length 119 cm. © Photo: LNHM



74. Belt. 11th century. Bronze, leather. Length 57cm © Photo: LNHM

More commonly used materials in the production of Latvian archaeological artefacts, their description and features

Bronze, depending on the alloy, can have a yellow or brown tone. The patina which appears in the course of time can be blue or more often - green. The tone of the patina can range from quite bright to very dark. When the patina is cleared away, it usually leaves an uneven surface. However a (mechanically) cleaned object can still keep its dark green tone.



75. Bronze object (brooch) before restoration. © Photo: LNHM



76. Bronze object (brooch) after restoration. © Photo: LNHM



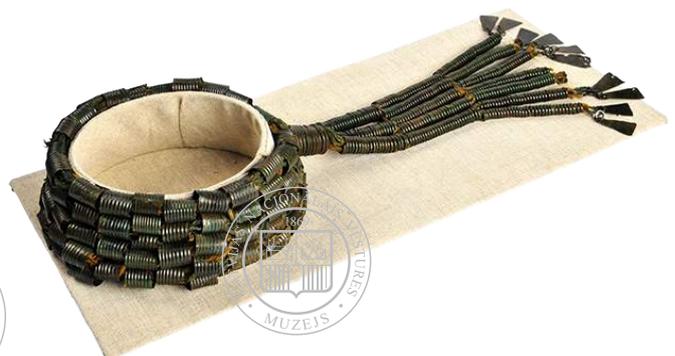
77. Bronze object (brooch) before restoration. © Photo: LNHM



78. Bronze object (brooch) after restoration. © Photo: LNHM



79. Bronze object (head ornament) before restoration. © Photo: LNHM



80. Bronze object (head ornament) after restoration. © Photo: LNHM

Silver in the course of time loses its shine and gains an uneven yellowish or greyish tone. After cleaning, the object regains its silver colour and shine.



81. Silver object (bracelet) before restoration. © Photo: LNHM



82. Silver object (bracelet) after restoration. © Photo: LNHM

Iron has a dark grey tone; in the course of time it gains a rust layer which is of a reddish brown colour. When cleaned the rust leaves an uneven, corroded surface.

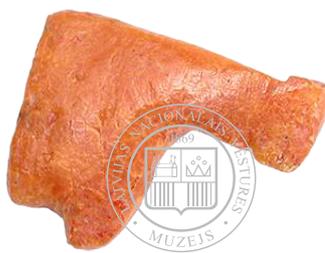


83. Iron object (sword) before restoration. © Photo: LNHM



84. Iron object (sword) after restoration. © Photo: LNHM

Amber typically has an orange tone, but can also have a white or brown tint.



85, 86, 87, 88. Amber objects. © Photo: LNHM

Archaeological objects are often made of **more than one material**. When these objects have begun deteriorating, the patina and especially the rust layer can fully cover other materials. In the example given, the rust layer fully covered the bronze, so before restoration it was not visible.



89. Iron and bronze objects (weights) before restoration. © Photo: LNHM



90. Iron and bronze objects (weights) after restoration. © Photo: LNHM

Sample permit for the exportation of a cultural object

A permit for the exportation of cultural objects in accordance with the procedures specified in the Cabinet Regulation No. 8 of 7th January 2003 „Exportation of Works of Art and Antiques from Latvia and Importation into Latvia” shall be issued by the State Inspection for Heritage Protection.

The permit form contains correspondent requisites and is filled only in Latvian. English translation is provided here for informational purposes only.

The permit shall be signed by the responsible authorities, as well as bear the corresponding seals. The permit form is of A4 size.

Atļauja kultūras priekšmetu izvešanai no Latvijas Republikas
(otrais eksemplārs)

Iesniedzēja eksemplārs	2. Iesniedzējs Vārds Uzvārds Personas kods: 123456-12345 Pase: LV1234567 Iela, mājas numurs, apdzīvotā vieta, pasta indekss	2. Atļauja Nr. 0000 Derīga līdz 01/01/2017 Pilnīga izvešana <input checked="" type="checkbox"/> * Pagaidu izvešana <input type="checkbox"/> Atpakaļiešanas datums: ----
	3. Iesniedzēja pārstāvis ----	4. Izdevējstāde Valsts kultūras pieminekļu aizsardzības inspekcija. Mazā Pils iela 19, Rīga
5.A Saņēmēja vai pagaidu glabāšanas valsts Terra Incognita	6. Valsts, no kuras kultūras priekšmets izvests Latvijas Republika	5.B Saņēmējs Vārds Uzvārds Iela, mājas numurs, apdzīvotā vieta, pasta indekss
7. Kultūras priekšmeta apraksts (kategorija), kura izvešanai no Latvijas Republikas ir nepieciešama atļauja A1. Arheoloģiski priekšmeti, kas ir vecāki par 100 gadiem un iegūti 3) no arheoloģiskām kolekcijām		
8. Kultūras priekšmeta apraksts Pakavsakta ar pārsniemtiem jeb vāļu galim. Saktas rōrta ar ornamentu, kas sastāv no aplīsiem un svītrām. Saktas adati ir punktvēda ornamenti, punkti veido līnijas un trīsstūrus. Saktai ir divi ar neapbrūnotu aci pamanāmi defekti - robi, kas atrodas vāļu galim pretējās ārmas kreisajā un labajā pusē. Kreisajā pusē esošs robs ir aptuveni 1,2 mm dziļš un 3,0 mm plats, labajā pusē esošs robs ir aptuveni 0,7 mm dziļš un 2,0 mm plats. Turpināšanas rezultātā uz saktas nav palikušas patinējuma pēdas.		9. Preces kods ----- 10. Masa 40,5g 11. Novērtējuma summa (eiro) 00,00
Turpinājums uz papildu lapām <input type="checkbox"/> (papildu lapās ir ietverta informācija, kas norādīta no 8. līdz 18. ailēm)		

* Vajadzīgo atzīmēt ar

Permit for Exportation of Cultural Object
(Second Copy)

Submitter's copy	2. 1. Submitter Name Surname Personal code: 123456-12345 Passport: LV1234567 Street, house number, town, postcode	2. Permit No. 0000 Valid until 01/01/2017 Complete exportation <input checked="" type="checkbox"/> * Temporary exportation <input type="checkbox"/> Re-importation date: ----
	3. Representative of the submitter ----	4. Issuing authority State Inspection for Heritage Protection, Mazā Pils street 19, Rīga
5.A Country of destination or temporary storage Terra Incognita	6. Country from which the cultural object is exported Republic of Latvia	5.B Consignee Name Surname Street, house number, town, postcode
7. Description (category) of the cultural object the exportation of which from the Republic of Latvia requires the permit.		
2. A1. Archaeological objects older than 100 years and obtained 3) from archaeological collections		
8. Description of the cultural object Penannular brooch (fibula) with club shaped ends. The brooch is decorated with ornament consisting of circles and stripes. Ornament of the brooch needle is made up of points, the points form lines and triangles. The brooch has two visible defects which can be seen with the naked eye - notches which are located on opposite ends of the club shaped ends, outer edges of the left and right side. The notch located on the left side is approximately 1.2 mm deep and 3.0 mm wide, the notch located on the right side is about 0.7 mm deep and 2.0 mm wide. As the result of cleaning no traces of patina remained on the brooch.		9. Commodity code ----- 10. Mass 40.5 g 11. Evaluation sum (euro) 00.00
Continued on additional sheets <input type="checkbox"/> (additional sheets contain information indicated in boxes 8 to 18)		

* Mark the appropriate with

Kritēriji identifikācijas noteikšanai			
12. Izmēri D-5,1cm, L-8mm	13. Nosaukums vai tēma Pakavsakta ar vāļu galim	14. Datējums 13.gadsimts	15. Citas raksturīgas pazīmes Divi defekti - robi saktas aplā ārmas. Viens - 1,2mm dziļš un 3 mm plats, otrs - 0,7mm dziļš un 2 mm plats
16. Mākslinieks, periods vai darbnīca 13. gs., Latvija (Kurzeme)		17. Paņēmiens vai tehnika Bronza, lījams	
18. Iesnēgtie dokumenti/ specifiskas pazīmes, kas saistītas ar kultūras priekšmeta identifikāciju			
Fotogrāfija <input checked="" type="checkbox"/> Saraksts <input type="checkbox"/> Identifikācijas zīmes <input type="checkbox"/> Bibliogrāfija <input type="checkbox"/> Katlogs <input type="checkbox"/>		19.B Kompetenču munitas iestādes atzīmes	
Muitas iestāde Valsts Muitas deklarācijas Nr. Iesnēgšanas datums		20. Atļaujas izdevējstāde Valsts kultūras pieminekļu aizsardzības inspekcija. Mazā Pils iela 19, Rīga	
Paraksts Z.v.		Z.v. Vieta Rīga Datums 01/01/2016 Paraksts 	
21. Kultūras priekšmeta fotogrāfija (minimālais izmērs 8 x 12 cm)			
			
22. Muitas iestāde kultūras priekšmeta izvešanai Z.v.			
23. Šai veidlapai ir pievienotas 0 papildus lapas Piezīme Neatpildīto ailes daļu vai tukšās vietas papildu lapās svītro atļaujas izdevējstāde			

Identification criteria			
12. Dimensions D-5,1 cm, W-8 mm	13. Title or theme Penannular brooch with club shaped ends	14. Dating 13 th century	15. Other characteristics Two defects - notches (gaps) on the outer edge of the brooch. One - 1.2 mm deep and 3 mm wide, the other - 0.7 mm deep and 2 mm wide
16. Artist, period or workshop 13 th century, Latvia (Courland)		17. Manner or technique Bronze, cast	
18. Submitted documents/specific features related to identification of the cultural object			
Photograph <input checked="" type="checkbox"/> List <input type="checkbox"/> Identification marks <input type="checkbox"/> Bibliography <input type="checkbox"/> Catalogue <input type="checkbox"/>		19.B Notation by the competent customs authority	
Customs authority Country		20. Permit issuing authority State Inspection for Heritage Protection, Mazā Pils street 19, Rīga	
Customs declaration No. Date of issue		Place for seal Place Rīga Date 01/01/2016 Signature	
Signature		Place for seal	
21. Photograph of the cultural object (minimum size 8 x 12 cm)			
			
22. Customs authority for exportation of the cultural object Place for seal			
23. 0 additional sheets are attached to this form Note: The permit issuing authority shall cross out uncompleted parts of boxes or empty spaces in additional sheets.			

Controlling institutions

Contact information	Most appropriate cases to contact the institution
<p>The State Inspection for Heritage Protection</p> <p><i>Mazā Pils street 19, Riga, LV-1050</i> Tel.: +371 67228503, +371 66164787 Fax: +371 67228808 vkpai@mantojums.lv www.mantojums.lv</p> <p>The Inspection has regional departments in <i>Riga, Kuldīga, Cesis and Rezekne</i></p>	<ul style="list-style-type: none"> • Suspicion regarding illegal movement of of Latvian archaeological artefacts (the offer to sell, sale, purchase, barter, etc.) • Consultation on item's status as an archaeological artefact • Notification of found archaeological artefacts or similar objects • Notification of a (possible) discovery of a new archaeological site • Notification of illegal digs in archaeological sites • Issue of the exportation permit
<p>State police</p> <p><i>Čiekurkalna 1.līnija 1, k- 4, Riga, LV – 1026</i> Tel.: +371 110 kanc@vp.gov.lv www.vp.gov.lv</p> <p>The State Police has territorial units in all the larger populated areas in Latvia</p>	<ul style="list-style-type: none"> • Suspicion regarding illegal movement of Latvian archaeological artefacts (the offer to sell, sale, purchase, barter, etc.) • Notification of illegal digs in archaeological sites, and the persons involved • Illegal expropriation of archaeological artefacts (e.g. theft)
<p>State Revenue Service</p> <p><i>Talejas street 1, Riga, LV-1978</i> www.vid.gov.lv</p>	<ul style="list-style-type: none"> • Issues regarding movement of archaeological artefacts across the external border of the European Union <p style="text-align: right;"><i>Information telephone +371 67120000</i> MP.konsultacija@vid.gov.lv</p> • In the case of suspicion of illegal movement of archaeological artefacts across the external border of the European Union <p style="text-align: right;"><i>24-hour free helpline of SRS +371 80009070</i></p>
<p>State Border Guard</p> <p><i>Rūdolfa street 5, Riga, LV-1012</i> Tel.: +371 67075616 kanceleja@rs.gov.lv robezsardze@rs.gov.lv www.rs.gov.lv</p> <p>Regional headquarters of the State Border Guard are located in <i>Riga, Ventspils, Daugavpils, Ludza and Vilaka</i></p>	<ul style="list-style-type: none"> • Issues regarding exportation of archaeological artefacts from the Republic of Latvia • In the case of suspicion of illegal movement of archaeological artefacts across the external border of the European Union (if the movement recognized at the border crossing point) is necessary to inform the relevant customs official at the border crossing point; if customs control is not intended - official of the State Border Guard
<p>SJSC „Latvian Post” („Latvijas Pasts”)</p> <p><i>Ziemeļu street 10, Riga Airport, Mārupes novads, LV-1000</i> Tel.: +371 27008001, +371 67008001 info@pasts.lv www.pasts.lv</p> <p>SJSC „Latvian Post” („Latvijas Pasts”) has territorial units in all the larger populated areas in Latvia</p>	<p>Issues regarding sending archaeological artefacts by mail</p>

Some Latvian museums, employing specialists-archaeologists

Contact information	Consultation
<p>National History Museum of Latvia <i>Lāčplēša street 106/108, Riga, LV-1003</i> Tel.: +371 67223004 muzejs@lnvm.lv arheologija@lnvm.lv www.lnvm.lv</p>	<p>Consultation on item's status as an archaeological artefact</p>
<p>Ventspils museum <i>Jāņa street 17 (the castle of the Livonian Order), Ventspils, LV-3601</i> Tel.: +371 63622031 muzejs@ventspils.lv www.muzejs.ventspils.lv</p>	
<p>Specially Protected Cultural Monument – Turaida Museum Reserve <i>Turaidas street 10, Sigulda, Siguldas novads, LV-2150</i> Tel.: +371 67971402 turaida.muzejs@apollo.lv www.turaida-muzejs.lv</p>	
<p>Museum of Alūksne <i>Pils street 74 (New Castle of Alūksne), Alūksne, LV-4301</i> Tel.: +371 64381321 muzejs.info@aluksne.lv www.aluksnespils.lv</p>	
<p>The Gederts Eliass History and art museum in Jelgava <i>Akadēmijas street 10, Jelgava, LV-3001</i> Tel.: +371 63023383 Fax: +371 63023384 muzejs@muzejs.jelgava.lv www.jvmm.lv</p>	



Valsts kultūras pieminekļu aizsardzības inspekcija

The catalogue has been designed in the framework of the project „Identification and creation of the digital catalogue of endangered Latvian archaeological artefacts”. Representatives of the Latvian Academy of Culture, National History Museum of Latvia and State Inspection for Heritage Protection participated in the development of the catalogue. Advisory support was provided by representatives of the State Revenue Service, the State Police, the State Border Guard, SJSC “Latvian Post” (“Latvijas Pasts”) and SJSC “Rīga” International airport”.

Developers of the catalogue:

Andris Kairiņš	Invited researcher of the Latvian Academy of Culture, project manager	Project management, co-ordination of activities, analysis and identification of endangered archaeological artefacts, legal analysis, development of the basic texts and catalogue structure, clarification of archaeological artefacts descriptions, digital image processing, basic page planning, translation into Russian language
Alise Šulte	National History Museum of Latvia, Keeper of collections	Study and selection of endangered archaeological artefacts, clarification of the texts and catalogue structure, selection of artefacts/ images, creation of archaeological artefacts descriptions, translation into English
Sandra Zirne	Head of Archaeology and History division of the State Inspection for Heritage Protection	Clarification of endangered archaeological artefacts, evaluation and clarification of previously selected archaeological artefacts, clarification of the texts
Egita Lūsēna	Specialist of Archaeology and History division of the State Inspection for Heritage Protection	Clarification of endangered archaeological artefacts, evaluation and clarification of previously selected archaeological artefacts, clarification of the texts
prof. Dr. Juris Tālivaldis Urtāns	Leading researcher of the Scientific research centre of the Latvian Academy of Culture	Evaluation and clarification of selected archaeological artefacts, clarification of the texts, consultations



VALSTS
KULTŪRKAPITĀLA FONDS

The project implemented with the financial support of the State Culture Capital Foundation and the Latvian Academy of Culture