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## *Book of Abstracts*



## *Works of Art on Parchment and Paper*

*Ljubljana, 6<sup>th</sup> – 8<sup>th</sup> June 2019*

# ***WORKS OF ART ON PARCHMENT AND PAPER***

International Symposium, Ljubljana, June 6<sup>th</sup> – 8<sup>th</sup> 2019

Venue: Ljubljana, Faculty of Arts, Aškerčeva 2, Ground Floor, Lecture Room 18

The symposium is organised *ex aequo et bono* by the Faculty of Arts, University of Ljubljana, and the Archives of the Republic of Slovenia, the Ministry of Culture

For the Publisher: Prof. Dr. Roman Kuhar, the Dean of the Faculty of Arts and Dr. Bojan Cvelfar, the Director of the Archives of the Republic of Slovenia

## *Organising Committee*

Faculty of Arts: Prof. Dr. Roman Kuhar, Prof. Em. Ddr. Nataša Golob, Dr. Matevž Rudolf, Dr. Renata Kranjčec, Luka Hrovat

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## ***PROGRAMME***

### **Thursday, 6 June**

9.00 Registration: Ground Floor, Lecture room 18

10.00 – 11.00 Addresses

**Roman KUHAR**, Dean of the Faculty of Arts

**Bojan CVELFAR**, Director of the Archives of the Republic of Slovenia

**Nataša GOLOB**, in the name of Organising Committee

Musical intermezzo

11.00 – 11.30 *Coffee break*

11.30 – 13.00 Session I. – Chair: Jedert VODOPIVEC TOMAŽIČ

#### **1. Martin HALATA (Prague):**

The dilemma of the quality administrator: The original, or facsimile

#### **2. Zinaida S. VAKHOVSKAYA, Irina F. KADIKOVA (Moscow):**

Identification and characterisation of inks and pigments on an 11<sup>th</sup> century Balkan parchment

#### **3. Barbara NAVALA (Ljubljana):**

Patterns of decoration: Quire signatures and initials in Cistercian Legendary  
(Lisbon, Alc. 421)

13.00 – 14.30 *Lunch*

14.30 – 15.30 Session II. – Chair: Joris Corin HEYDER

**4. Ana KREVELJ (Novo mesto):**

Apocalypse drawing and Romanesque wall painting

**5. Marta Luigina MANGINI (Milano):**

Drawings on parchment and paper of Italian medieval notaries (XIII<sup>th</sup> – XV<sup>th</sup>  
centuries)

**6. Alfonso ZOLEO, Renzo BERTONCELLO, Melania ZANETTI  
(Padova, Venice):**

A multidisciplinary approach to conservation: the case study of Ignatius of  
Loyola's autograph *Diario Spirituale*

15.30 – 16.00 *Coffee break*

16.00 – 17.30 Session III. – Chair: Matej KLEMENČIČ

**7. Ivana PRIJATELJ PAVIČIĆ (Split):**

So-called Ohmučević genealogy (Sutjeska's genealogy) in the light of the  
results of recent iconographic, historical, heraldic and restoration research

**8. Nataša GOLOB (Ljubljana):**

The reverse face of the painted page

**9. Joris Corin HEYDER (Bielefeld):**

Pastiche Aesthetic. A forger's or a restorer's practice?

17.30 – 20.00 *Visit to the National Gallery*

**Friday, 7 June**

9.30 – 11.00 Session IV. – Chair: Katja MAHNIČ

**10. Gašper CERKOVNIK (Ljubljana):**

Woodcut series from the circle of Albrecht Dürer as book illustrations and  
independent prints

**11. Ines VODOPIVEC (Ljubljana):**

“Playing putti” – a contribution to the series of woodcut initials by Hans  
Weiditz the Younger

**12. Melania ZANETTI (Venice):**

Study, conservation and exhibition of the *Tabula Chorographica Armenica*  
(17<sup>th</sup> c.)

11.00 – 11.30 *Coffee break*

11.30 – 13.00 Session V. – Chair: Martin HALATA

**13. Matej KLEMENČIČ (Ljubljana):**

Early modern single-leaf prints after contemporary sculpture: questions of form and function

**14. Jedert VODOPIVEC TOMAŽIČ, Žiga ŠMIT, Radek PROKEŠ, Michal ĎUROVIČ, Helena FAJFAR (Ljubljana, Prague):**

Herberstein's *Gratae posteritati* (1560) in Ptuj and Brno: Comparison of the colouring materials used on woodcuts

**15. Fiona McLEES (Oxford):**

From author's draft to select library holding: The metamorphosis of Franz Kafka's manuscripts

13.00 – 15.30 *Visit to the Museum Josef Plečnik House*

*Lunch*

15.30 – 17.00 Session VI. – Chair: Jasna MALEŠIČ

**16. Luboš MACHAČKO (Litomyšl):**

Problems of conservation of artworks on large-format paper supports

**17. Edith GREUTER (Leiden):**

The value of conservation and digitisation of architectural and design drawings for historical research

**18. Martha Luz CÁRDENAS GONZÁLEZ, Fanny Angela BARAJAS SANDOVAL (Bogotá):**

The Greater Magdalena Region's Notary Protocols (Colombia, 1788–1907): Restoration and digitisation

17.00 – 18.30 *Coffee break*

*Presentation of posters, dialogues with their authors*

**Luboš MACHAČKO (Lytomišl):**

Conservation of a collection of baroque small-format gouache paintings on paper

**Nataša PETELIN, Nada MADŽARAC, Irena KRALJ CIGIĆ, Jedert VODOPIVEC TOMAŽIČ (Ljubljana):** Saving Gabrijel Stupica's *The Lady in White*

**Vinko SKITEK (Slovenj Gradec):**

Artworks on parchment and paper archive material of parish archives in the Dravograd-Mežica valley deaneries

**Edith GREUTER (Leiden):**

The Leiden Charter Project. Developing a systematic approach for the conservation of thousands of charters

**Tatjana RAHOVSKY – ŠULIGOJ (Ljubljana):**

Technical drawings: Conservation-restoration treatments

**Medeina STEPONAVIČIŪTĖ, Birutė GIEDRAITIENĖ (Vilnius):**

Analysis of works on tracing paper from a collection of drawings by Lithuanian artists

**Iva GOBIĆ VITOLOVIĆ, Sanja SERHATLIĆ (Rijeka, Dubrovnik):**

Conservation of a *chine-collé* colour etching by M. C. Crnčić from circa 1910

**Tina BUH, Andrej SMREKAR (Ljubljana):**

Gum print in the oeuvre of Avgust Berthold

**Gwen SPICER (Delmar, New York):**

Resiliency and the triboelectric series: Some physics every conservator needs to know

**Saturday, 8 June**

9.00 – 11.00 *Visit to the National and University Library (by the architect Plečnik) and a short presentation of some saved works of art*

11.00 – 11.30 *Coffee break at the Faculty of Arts*

11.30 – 13.00 Session VII. – Chair: Melania ZANETTI

**19. Jasna MALEŠIČ, Damir GLOBOČNIK, Petra ZAVIRŠEK (Ljubljana, Kranj):**

Preservation of Lojze Dolinar's sketches (ca. 1950–1970)

**20. Patricia ENGEL, Matthew COLLINS, Sarah FIDDYMENT, Carla SOTO, Matthew TEASDALE, Jiří VNOUČEK (Krems, York UK):**

Old conservation materials and methods on parchment documents

**21. Penelope BANOU, Athena ALEXOPOULOU, Agathi Anthoula KAMINARI (Athens):**

Photographic and technical examination: A valuable tool for the conservation treatment of works of art on paper and parchment

13.00 – 14.00 *Lunch*

14.00 – 15.00 Session VIII. – Chair: Edith GREUTER

**22. Liza LAMPIČ (Ljubljana):**

Dilemmas in the conservation-restoration treatment of contemporary art pieces made of paper

**23. Špela ŠUBIC (Ljubljana):**

Presentation panels for Niko Kralj designs in Stol factory, early 1950s

**24. Francesco BAUDONE (Firenze):**

Funori: Natural adhesive for the resizing of paper materials

15.00 – 15.30 *Coffee break*

15.30 – *Visit to the Gallery of Modern Art, guided tour*

**ABSTRACTS**

**1. Martin HALATA (Prague)**

**The dilemma of the quality administrator: The original, or facsimile**

The paper is based on long-term experience with work in the Archives of Prague Castle (APC) and deals with the dilemma of the administrator forced to exhibit archival materials of the highest category. The expert (quality administrator), who is responsible for these materials, has to face dilemmas such as feeling pressure from exhibition institutions arising from competitive and economic reasons to increase attendance for their exhibitions; having to hire star curators, often with other than 'conservation-minded' specialisation, who want to exhibit rare 'treasures'; and feeling pressure from the exhibition lobby and exhibition productions, including the producers of exhibition facilities. The APC, for example, is under increasingly common political pressure to use archival materials to accompany or present various political events.

What is the way out of these processes that are dangerous in many ways? As for the APC, the basic premise is that long-term exhibitions of rare original documents generally represent a high risk to the survival of these materials.

The only solution is close co-operation between the archivist and conservator, who can both sharpen their opinions in mutual discussion. Such co-operation is all the more effective when facing the dilemma of whether an original document of the highest category should be

exhibited. Only a discussion between two professionals can lead to a successful conclusion or abandonment of the strict view that the rarest documents cannot be exhibited.

**2. Zinaida S. VAKHOVSKAYA, Irina F. KADIKOVA (Moscow)**

**Identification and characterization of inks and pigments on an 11<sup>th</sup> century Balkan parchment**

*Mariinsky Gospel* (F.87, storage unit 6, RSL) is a rare illuminated parchment Codex of the 11<sup>th</sup> century from the collection of the Russian State Library. The manuscript was written in Glagolitic and has three miniatures of Evangelists and ornamental elements. Archival data and palaeographic research show the west of the Balkan region as the most likely place where the manuscript was created.

The parchment of the manuscript is glossy and yellowish on the hair side and white on the flesh side. Satisfactory condition of the writing surface was achieved by the final coating of the surface, which safeguarded the parchment against dust and other negative factors. It is well known from the literature that a variety of substances, such as thin pastes of lime, flour, egg whites and milk, were applied for protecting parchment. The composition of the studied parchment's coating was determined using a combination of analytical non-destructive methods, such as micro-Raman and micro-FTIR spectroscopy. The parchment surface was analysed by scanning electron microscopy (SEM). Identification and characterisation of pigments, inks and the surface treatment of the parchment is important for understanding the technology used at that time of a work's creation and its attribution. The obtained results allowed us to select the appropriate methods for conservation.

**3. Barbara NAVALA (Ljubljana)**

**Patterns of decoration: Quire signatures and initials in Cistercian Legendary (Lisbon, Alc. 421)**

Catalogues of mediaeval illuminated manuscripts usually give space to illustrations of the most prominent images and initials in the described codices. Much valuable information is thus lost in these brief descriptions, and subordinated and less perfect elements are not reproduced; with the selection of high-quality illuminations the reader / researcher may also gain an incorrect impression of the pictorial character of the manuscript. The second half of the 20<sup>th</sup> century saw some seminal publications (Pächt 1950, Degenhart 1950, Scheller 1995) that drew attention to the importance of drawings during the creative process and in the final results, and thus the importance of sketches, autonomous drawings, groups of similar patterns

(like decorated alphabets). Among the details one searches for in printed catalogues, almost in vain, are ornamental compositions next to quire signatures.

In Biblioteca Nacional de Portugal in Lisbon, a collection of manuscripts from the Cistercian monastery Santa Maria de Alcobaça is kept, among them are five volumes of Cistercian legendary (Alc. 418–422), made in the late 12<sup>th</sup> century. Only in Alc. 421 is a sequence of eleven quire signatures upgraded with perfect drawings of floral and leafy bouquets, always in new compositions attached to the top of Roman numerals. These wide spreading leaves, spherical bouquets, etc., are most varied, but they appear as well in nearly invariable forms in painted initials as a pictorial prominent element. These drawings have their special function next to Roman numerals, but the question is were the compositions at the bas-de-page conceived before the major initials were made or after? And this is an issue interrelated with the working process of the whole manuscript. The decorative leaves above the quire signatures are perfect work, not doodles or sketches, and the attentive execution of each and every element is on the level of model leaves from Rein or Engelberg. One must thus wonder if the manuscript had acquired a double purpose as perfectly finished work with eleven details from the illuminator's "sketchbook"?

The paper sets in the centre of attention the Cistercian legendary from Alcobaça, and some other concepts and deliberations related to manuscript painters from the period (the second half of 12<sup>th</sup> century) regarding compositions next to quire signatures or in margins are also discussed.

#### **4. Ana KREVELJ (Novo mesto)**

##### **Apocalypse drawing and Romanesque wall painting**

In 1962 an Austrian art historian Otto Benesch first published a drawing, which he discovered in the Archabbey of Saint Peter in Salzburg. A large sheet of vellum was trimmed and used for the binding of a 15th century account book. The drawing, dated around 1230, represents a diagram of concentric rings and semicircles with apocalyptic scenes that include the visions of John from the Revelation and the four beasts described by Daniel. Benesch recognised the importance of the parchment. He assumed that it represents a single 13th century example, which confirms that the rich iconographic programs of wall painting were devised and carried out according to prepared schemes.

A related example can be seen in the Romanesque charnel chapel in Hartberg (Styria). A central building with an apsis forms an ossuary beneath St. Michael's chapel. The latter is decorated with Romanesque frescoes (ca. 1250), heavily restored in 1893-94 and partially



reinvented. This contributed to several iconographic interpretations (the vision of Daniel or the seven deadly sins), and also made it difficult to date and stylistically define accurately.

A comparison between the drawing and frescoes reveals striking similarities. We may assume that the drawing served as a design for the frescoes, and can as such reveal its true iconographic programme. The paper will also focus on related conservation-restoration problems, and emphasise the importance of integrated cooperation between different professions.

## **5. Marta Luigina MANGINI (Milano)**

### **Drawings on parchment and paper of Italian medieval notaries: (XIII<sup>th</sup> – XV<sup>th</sup> centuries)**

This paper aims to analyse drawings on parchment and paper of Italian medieval notaries as a particular skill of their culture. In fact, the notary's know-how is expressed not only in words and numbers, but also in signs and drawings on parchment and paper. In their daily routine, notaries were used to expressing graphic skills in writing, realising the frame and the layout of each page and decorating and drawing special signs, known as *signa notarii*.

In addition to these, notaries were also used to drawing in support of specific cases of records, and they often left on them extemporaneous graphic-artistic expressions resulting from their most intimate and personal feelings.

## **6. Alfonso ZOLEO, Renzo BERTONCELLO, Melania ZANETTI (Padova, Venice)**

### **A multidisciplinary approach to conservation: the case study of Ignatius of Loyola's autograph *Diario Spirituale***

We present a multidisciplinary conservation project carried out in 2017 on the manuscript *Diario spirituale* (1544–1445), held in the Archivum Romanum Societatis Iesu (ARSI), which is the only surviving autograph by Ignatius of Loyola. Not intended for readers, the manuscript was soon given the veneration due to a sacred object.

In the manuscript, iron-gall inks used for the text caused severe degradation of the paper leaves, resulting in discolouration, ink diffusion and burn-through. In a previous intervention, in the early 20<sup>th</sup> century, the leaves were lined with silk recto/verso to reduce paper fragmentation, but nothing was done against chemical degradation.

In 2017, the project was gradually outlined with data acquired from analytical methods and tests carried out on the leaves. It involved archivists, palaeographers, chemists and conservators, so as to fully understand the historical value of the manuscript and to characterise its materials and condition. Non-invasive X-Ray fluorescence (XRF) and UV-Vis

reflectance (FORS) spectroscopies were carried out on inked and blank areas of the leaves in order to characterise the type of iron-gall ink and evaluate ink/metal diffusion before and after single treatment steps (particularly those involving wet treatment in the presence of iron-gall ink). Nanomaterials were used to reduce the risks connected to wet procedures: chemical hydrogels made of pHEMA and PVP were locally applied to safely remove silk lining from the leaves, while the pH of the ink and paper was neutralised with a calcium hydroxide nanoparticle suspension, also providing an alkaline reserve buffer to combat acidity in the future.

## **7. Ivana PRIJATELJ PAVIČIĆ (Split)**

### **So-called Ohmučević genealogy (Sutjeska's genealogy) in the light of the results of recent iconographic, historical, heraldic and restoration researches**

Over the last few years, quite a few authors have researched the so-called Ohmučević genealogy which had been associated with the painting *Dead Christ and the Bosnian King Stjepan Tomaš* by Lovro Dobričević from Strossmayer Gallery in Zagreb. The genealogy and the painting come from the Franciscan monastery of Kraljeva Sutjeska (Bosnia and Herzegovina).

The paper seeks to present the results of recent iconographic, historical, heraldic and restoration research into the genealogy. The author will also stress some historical facts related to the Kraljeva Sutjeska “double relic” that the historian Stjepan Ćosić has recently written about. The author, among other things, shows that in the interpretation of the so-called Sutjeska genealogy of the Ohmučević family – which includes the emblems of Illyrian and Slavic kingdoms – it should be borne in mind that it manifests the New-Era conception of the nation which saw the Bosnian kingdom as the core of Illyria. It is important to note that at the time of the birth of this genealogy the former Bosnian kingdom was under the rule of the Ottoman Turks. As an expression of the idea of the then ideological reintegration, the coats of arms of the Croatian countries (Slavonia, Croatia and Dalmatia) are connected to the composite coat of arms on the Sutjeska genealogy.

At the end of the paper, the author will refer to the museal challenge, the future presentation of the image of Christ and the Ruler, and of Sutjeska genealogy, since 2010 when the mentioned genealogy was stored in a separate folder deposited in the Gallery storage room, and thus was no longer being exhibited.

## **8. Nataša GOLOB (Ljubljana)**

## **The reverse face of the painted page**

Illuminated manuscripts and fragments – given the high enough quality of the painter – are a feast for the eyes, yet the back side of the parchment reveals new insights, complementary images of the same compositions. It is not unusual to see coloured shades of particular pigments and inks shining through, revealing damaging effects due to their intensity and composition of chemical elements. In some instances, when illumination was finished before the process of copying the text started, the scribes changed their working plans to avoid non-aesthetic interferences.

The paper intends to present a few types of illuminators' working traces. They used to have labour-saving devices like stencils, patterns, etc. (Paul Lehmann-Haupt, Otto Lehmann, Robert W. Scheller, F. Matišek); these tools were important when specific forms were repeated at various instances in the same manuscript (example: The Beinecke Library, Ms 653). Stencils of harder material were outlined with a stylus, or a similar tool, and often they used to repeat the outlines of complicated forms with prickings. Such subdued reliefs on the reverse side of the parchment were still disturbing for copyists, and therefore illuminators usually erased them. Rarely were they left untouched, and with these rather infrequent examples we gained an insight into a preparatory phase.

## **9. Joris Corin HEYDER (Bielefeld)**

### **Pastiche aesthetic. A forger's or a restorer's practice?**

While studying medieval manuscripts one occasionally stumbles upon those volumes which are bound together from various manuscripts. Miscellany codices have a long tradition in the history of books. Up to modernity, they were an attainable way to keep the costs of binding limited and to collect, for example, texts by different authors referring to specific subjects. Related manuscripts are those which are bound and glued together from various medieval manuscripts but which represent, unlike the first group, one single, intact codex. This barely studied group of manuscripts had its heyday in the long 19th-century, and gained popularity for two central reasons: first, the booming art market, and, second, the 19th-century taste for medieval art in general, with all the consequences this had for contemporary art and design. Therefore, it is often difficult to say whether the 're-invention' of a medieval manuscript from different bits and pieces was done by a forger or a restorer.

This paper aims rediscover the history of a book of hours (W.436) in the Walters Art Museum in Baltimore attributed to the circle of Simon Bening by Lilian Randall in 1997, but which rather appears to be a 19th-century product made from dismembered parts of 15th and early

16th-centuries books of hours from Flanders and Holland. I will present arguments for this hypothesis on the basis of different observations, among them, the compiler's effort to merge different fragments with a unifying illumination, as well as the astonishing negligence with which the odd contents and different styles were carelessly put together. Whether the manuscript's pastiche aesthetic is the result of the wit of a forger or a restorer may be solved by contextualising the manuscript in terms of 19th-century illuminations, such as those by the Spanish forger or William Caleb Wing.

#### **10. Gašper CERKOVNIK (Ljubljana)**

##### **Woodcut series from circle of Albrecht Dürer as book illustrations and independent prints**

The period around 1500 in the South German region is marked by one of the greatest flourishing of the fine arts, which resonated throughout Central Europe. The never-before-seen bloom of graphic art contributed strongly to the success of leading masters such as Albrecht Dürer, Lucas Cranach the Elder and Albrecht Altdorfer. The vast number of prints in all shapes and sizes these artists produced call for more or less clear groupings that enable research on the topic. However, the separation of different groups of prints according to their authorship, technique and intended use has obscured the close ties among many prints and other artworks of different types. Recent studies such as Peter Schmidt's "Gedruckte Bilder in handgeschriebenen Büchern: zum Gebrauch von Druckgraphik im 15. Jahrhundert" (2003) show the complex use of prints since the beginning of the new media and the problematic legacy of the too eager systematisation of early researchers. The concept of separating prints in different groups becomes even more problematic when we consider the role book illustrations had in dissemination of the new compositions and style of the so-called German renaissance among lesser masters and patrons. Considering that many of these could not afford expensive books or were even illiterate opens the debate on how illustrations actually reached them. The aim of this paper is to look at this phenomenon in terms of the example of the woodcut series produced in the circle of Albrecht Dürer in context of their intended use, distribution and the influence they had on other artworks. To do so we have to critically review the history of the research on the subject.

#### **11. Ines VODOPIVEC (Ljubljana)**

##### **"Playing putti" – a contribution to the series of woodcut initials by Hans Weiditz the Younger**

Many printed initials of the Northern Renaissance were designed as typical examples used for decoration of different book themes. These initials could include various patterns and motifs. Among more commonly used ones were inhabited initials with scenes of putti at play. Initials with dynamic compositions of playing putti have also been used in three printed 16<sup>th</sup> century editions kept today in the National and University Library of Slovenia. The three editions were published in 1525, 1527, and 1551 by different printers and have distinct provenances. Nonetheless, the depictions of the playing putti in question could be identified as letters from an alphabet series designed by Hans Weiditz the Younger for Jost de Negker in 1521.

The purpose of the paper is to present and debate the usage and dissemination of decorative designs and woodcuts from one printing office to another in the case of Hans Weiditz's "Playing putti" series. The aim of the paper is also to suggest a possible period of time in which the mentioned initial series could be used. Therefore, an analysis of preserved and accessible copies of editions issued at specific printers' workshops of the Northern Renaissance was made to identify the period. Furthermore, the analysis has shown slight deviations of details in the later alphabet copies compared to the original series issued in 1521, indicating the possible restoration of woodcut plates or even production of multiple series of woodcut initials on the basis of a common design.

## **12. Melania ZANETTI (Venice)**

### **Study, conservation and exhibition of the *Tabula Chorographica Armenica* (17<sup>th</sup> c.)**

The *Tabula Chorographica Armenica* is a large paper map (1200 x 3580 mm) commissioned by Luigi Ferdinando Marsili (Bologna) from Eremia Č'ēlēpi K'ēōmiwrčean, manufactured in Constantinople in 1691 and kept today in the University Library in Bologna. Written in Armenian and richly painted, it is one of the oldest cartographic representations of the Armenian sacred sites. As many of these were completely destroyed or survive in ruins, the *Tabula Chorographica* is a fundamental document for the historical reconstruction of the organisation of the Armenian Church from the 4<sup>th</sup> to the 17<sup>th</sup> centuries.

In Spring 2018 a conservation project was carried out on the map and it was exhibited at the Metropolitan Museum of Art in New York from September 2018 to January 2019. This decision was made with the aim of balancing the physical stabilisation of the artefact with respect for the object's history and the opportunity to showcase it. From this perspective, the conservation treatment was carried out entirely in the Biblioteca Universitaria and open to the public, who could watch the treatments happening step by step. Moreover, it was an opportunity for constructive dialogue among historians, librarians and conservators.

The project required the study of both the iconographical and material aspects of the artefact, the control of environmental conditions in the library room housing the map during intervention, the *in loco* conservation treatment and the exhibition preparation.

Finally, a particular storage box was realised for the safe handling of the rolled *Tabula* during transportation, as well as for the proper long-term storage of this valuable artefact.

### **13. Matej KLEMENČIČ (Ljubljana)**

#### **Early modern single-leaf prints after contemporary sculpture: Questions of form and function**

During the Early Modern period both classical and modern sculpture were often represented in print. These prints were published on different occasions and used for various purposes, often in series with illustrations of important works of art, as for example in Rome, or as catalogues of whole collections of sculpture. On the other hand, they could represent a single piece of sculpture, and could be made for marketing, celebratory or propagandistic purposes, among others. This paper will concentrate on the latter, on the single-leaf prints after contemporary (early modern) sculpture, on prints that were not originally intended to become part of a larger compendium. Since they were not bound into books they were also more vulnerable, and several prints are therefore available today in a very small number. Their form and function will be discussed based on examples from 18<sup>th</sup> century Venice, where a limited number of existing prints offer a good starting point for a case study. Special attention will be given to the works by Antonio Corradini, arguably most famous of the 18th century Venetian sculptors before Antonio Canova. His special position among contemporary Venetian sculptors and his extraordinary international career shed a particular light on illustrations of his most important achievements in marble, and the contemporary responses to them.

### **14. Jedert VODOPIVEC TOMAŽIČ, Žiga ŠMIT, Radek PROKEŠ, Michal ĎUROVIČ, Helena FAJFAR (Ljubljana, Prague):**

#### **Herberstein's *Gratae posteritati* (1560) in Ptuj and Brno: Comparison of the colouring materials used on woodcuts**

The paper presents a comparison of the elemental composition of colouring materials used on the woodcuts in the Ptuj and Brno copies of Herberstein's *Gratae posteritati*, printed in Vienna in 1560 and currently kept at the Ivan Potrč Library in Ptuj and at the Moravsky Zemsky Archive in Brno. The book is an important contribution to the diplomatic and

political history of the 16<sup>th</sup> century Europe. In addition to the Latin Ptuj and German Brno copies, another seven (Latin and German) are known to exist. Two of the Latin editions are hand-coloured, both of them are in London, one copy in the V&A Museum and another in the British Library. As far as we know, only the Ptuj copy has damage due to iron gall and copper pigments. The Ptuj and the Brno copies were examined. They have similar content and six identical coloured woodcuts, but differ in colouring materials and in preservation conditions. The printed and hand-coloured Ptuj copy is colourful and visually very appealing, but from the conservation viewpoint, severely damaged, due to the iron gall and copper pigments, frequent use and exposure to high humidity. The Brno copy is also colourful and visually appealing, but in much better condition. It shows some damage due to humidity. The hand-coloured illustrations are in good condition. The paper presents a comparison of the results of the damage and analyses of the elemental composition of the colouring materials in the Ptuj and Brno copies. The pigments used in the Ptuj copy were analysed using the PIXE method, while the XRF method was used on the Brno copy. The methods are different but both suitable to detect metallic ions in colouring materials on parchment and paper. The results show the use of comparable pigments, yet individual differences between the two copies were detected.

## **15. Fiona McLEES (Oxford)**

### **From author's draft to select library holding: The metamorphosis of Franz Kafka's manuscripts**

The Bodleian Library holds the majority of the surviving papers of the influential and singularly original author Franz Kafka (d.1924). Included in this holding are drafts for his unfinished novels *Das Schloss (The Castle)* and *Der Verschollene (Amerika)*, as well as various short stories such as *Die Verwandlung (The Metamorphosis)* and *Das Urteil (The Judgment)*. Kafka asked his friend Max Brod to burn all of these manuscripts, however Brod preserved them and they have a complex history of movement and ownership since the author's death. They narrowly escaped the entry of the German Army into Prague in 1939 as Brod took them to Tel Aviv, and were later brought from Switzerland to Oxford in 1961. Kafka wrote his drafts in shop-bought stationer's notebooks which now show various signs of deterioration associated to the materials used, but also exhibit damage related to Kafka's own working methods and their later use by Max Brod in Tel Aviv. In 2008 a project was begun to conserve the manuscripts in order to stabilise them and prevent further damage occurring. Selecting and applying appropriate conservation treatments was complicated by the need to

preserve the important evidence of Kafka's working processes and their later history: for example, torn out pages, writing over skinned areas, repairs and modifications such as the use of postage stamps to hold together cut areas, and home-made book wrappers to protect the covers.

This paper will focus upon what the notebooks reveal about Kafka's working methods and their later history, and how conservation treatments negotiated retaining this evidence whilst ensuring the stability of the books. It also aims to highlight the interesting disjuncture between how a manuscript is regarded by its creator and how it is later treated once it becomes part of a world-famous library collection.

Planning the treatments: To remove the black layer, methods such as the use of suction table, gels, cotton swabs, etc. were rejected, since they leave undesirable indelible traces on the paper. Dry surface cleaning methods were preferred in order to avoid the black particles being carried inside the paper by the solvent. The suggested dry cleaning methods were the use of erasers of different qualities and scalpels with various blades, in combination with a suitable absorber. The conservation treatments are still ongoing.

## **16. Luboš MACHÁČKO (Litomyšl)**

### **Problems of conservation of artworks on large-format paper supports**

Paper as a unique and specific support of works of art imposes on a conservator a special conservation task with particular problems and requirements. Problems relating to the character of paper as a supporting material as well as issues connected with the media used for drawing or painting on such paper support belong to the most serious ones. A conservator has to deal not only with the fragility and instability of paper with regard to climatic changes, but also with the instability of the materials applied on it. Handmade paper of the 18th century lays slightly different tasks before a conservator than wrapping paper of the 1950's, while the results of the treatment must be similar.

The article deals with the specific problems of large-format works of art on paper, which represent a great challenge for a conservator. The issue is discussed in general as well as demonstrated using the examples of two case studies – the conservation of a large-format map of the Náměšť nad Oslavou domain on paper applied on canvas support from 1756 and the conservation of a collection of large-format drawings on wrapping paper by Milada Schmidtová from the second half of the 20th century. Despite having different specifications and being separated by more than 200 years, both works of art entrust conservators with the same task – overall conservation including stabilisation and levelling of paper support,



removing of dysfunctional facing, cleaning of the paint layer, filling the losses and retouching. The final part of the conservation treatment – mounting the work of art on a new support – was a challenge. Not just because of the format – 220 x 284cm, resp. 151 x 174cm – but also because of their future usage, which is subject to the claims of the owner.

The major part of the paper is devoted to this specific area of mounting large-format works of art to new supports and considering their future, and hopefully sustainable, life after conservation.

### **17. Edith GREUTER (Leiden)**

#### **The value of conservation and digitisation of architectural and design drawings for historical research**

Large format collections are always a challenge to handle and store. Conservation and restoration is often needed before rehousing or digitisation is even possible.

The resourcefulness of the conservator restorer of Heritage Leiden was put to the test when she was requested to prepare a vast amount of architectural and design drawings in a very short time. In this presentation the designed workflow, conservation methods like flattening, conservation materials and storage solutions are explained.

Making the physical object available for handling and digitisation offers researchers, for instance colleagues within Heritage Leiden, valuable historical sources. Building historian Edwin Orsel will contribute to this presentation by giving an example of his research on a specific building in the historical city centre of Leiden. He used original drawings found in the Van der Heijden collection of the façade and details of this façade to describe the building as it was designed. He furthermore used photographs, archival documents and research done on paint layers on the actual building. All the collections and archives used within his research gave a complete story of this historic building.

Knowing the benefits of conservation and digitisation for historical research validates the time, money and effort put into it.

### **18. Martha Luz CÁRDENAS GONZÁLEZ, Fanny Angela BARAJAS SANDOVAL (Bogotá)**

#### **The Greater Magdalena Region's Notary Protocols (Colombia, 1788–1907): Restoration and digitisation**

In our paper we introduce the restoration and digitisation processes used with severely deteriorated documents from the First Notary of Santa Marta, Magdalena's capital city,

founded in 1525 on the Caribbean coast of Colombia. Given their age, just as old paintings do, these documents undergo restorative interventions to become current testimonies of the aesthetics of their time, including their calligraphy. Our paper rescues the unique historical value that the 40,000 folia (99 volumes) from this fund have for specialised scholars, our country, and that region in particular. For instance, some folia include architectural drawings of the “Quinta de San Pedro Alejandrino”, the territory where Simón Bolívar (the liberator of five nations in South America, including Colombia) spent his last days and died in 1830. This place was founded in 1608 as a sugar cane plantation and is now a museum. The main problems to be solved for these drawings were the previous interventions, the use of ferrogallic inks, and the sewing technique used with the volumes. These restoration and digitisation processes have strengthened the community’s sense of ownership of its own history, increasing its people’s awareness of what they have as an antidote against what our Nobel Prize winner Gabriel García Márquez has identified as a malady of this region: forgetfulness.

**19. Jasna MALEŠIČ, Damir GLOBOČNIK, Petra ZAVIRŠEK (Ljubljana, Kranj)  
Preservation of Lojze Dolinar’s sketches (ca. 1950–1970)**

Paper degradation with its subsequent colour changes may affect visual perception of an artefact. The contrast between the paper matrix and the drawing may decrease, especially if low quality lignin containing paper and media susceptible to light damage have been used. Although the general consensus is that the original work and traces of natural ageing should not be suppressed, conservation procedures may aim to mitigate the ageing process or recover a previous pictorial equilibrium. Any changes, however, could have a devastating effect on the work of art. To solve this problem the conservator and curator should cooperate closely.

The legacy of Lojze Dolinar, one of the key representatives of 20<sup>th</sup> century Slovenian sculpture, stored at the Gorenjska museum in Kranj, also comprises works of art on paper with the human figure as the major motif.

Although the sketches were often intended only as drafts for graphics, bas reliefs and sculptures produced by Dolinar in the 1950s and 60s, drawn on low quality paper—in some cases on packaging paper—they remain an important part of Slovenian cultural heritage which should be preserved for posterity.

The paper focuses on the art-historical analysis of the artefacts and the dilemma of interfering with the condition of the works using conservation treatments. Although a widely recognised treatment for increasing longevity of acidic paper, deacidification can have adverse effects.

Therefore, a study of colour changes caused by various methods of deacidification has been carried out on the mock-up papers. According to the results, a decision on the range of conservation treatments for 68 large format drawings has been made.

**20. Patricia ENGEL, Matthew COLLINS, Sarah FIDDYMENT, Carla SOTO, Matthew TEASDALE, Jiří VNOUČEK (Krems, York UK)**

### **Old conservation materials and methods on parchment documents**

When we survey historical parchment-based manuscripts, charters or in rare cases paintings and drawings, we often come across old repairs and conservation measures of various nature. Some are obvious, others hardly visible, depending on the time in which they were made, i.e., the material available, the cultural background and intention of the repair and the skills of the craftsman or conservator.

Some of these measures have proved to be fatal, others show their impact only with the latest analytical methods.

However, there is challenge in conservation, which confronts conservators with the decision of either letting the manuscript, drawing, etc. decay, or taking measures which might harm the material in terms of “side effects”, such as the loss of readability of information conveyed by the material accepted for the sake of preserving the codex as a whole.

To demonstrate the above we started out with the analysis of Otto Wächter’s “Restaurierung und Erhaltung von Büchern, Archivalien und Graphiken,” 1982. We narrowed the topic further down to parchment conservation, as new molecular research applies to this area. The question was: which old conservation treatments altered parchment in such a way that information stored in the material was damaged, changed or overlaid and consequently made uninterpretable? If so, could we, with improvements to current methods, “deconvolute” the data to read the original signal through the conservation overprinting?

The choice of the focal book was determined by two considerations: first, it was very influential in its time; second, it is difficult to interpret if you were not a pupil of Wächter, and one of the authors (PE) was his pupil.

DNA was extract from equal weights of parchment samples, which have been subjected to different conservation treatments, to elucidate whether these treatments influence DNA retrieval. The results of this analysis can then be used as a guide for subsequent biological analyses of preserved manuscripts and as a guide for conservation of manuscripts made of parchment.

**21. Penelope BANOU, Athena ALEXOPOULOU, Agathi Anthoula KAMINARI  
(Athens)**

**Photographic and technical examination: a valuable tool for the conservation treatment of works of art on paper and parchment**

Technical examination techniques involve observation and photographic recording using illumination in the visible range and the non-visible range of the spectrum. In the visible range, by varying the angle of illumination conservators can examine and record works of art in normal, raking and transmitted light. The use of these photographic techniques can provide information about the condition of the paper and parchment support and the media, but also the surface textures and topography of the support and media. Furthermore, they can reveal the thickness and opacity of the support, paper structure and method of manufacture, presence of watermarks, as well as any information or drawings on the verso, or underlying medium.

The techniques that involve illumination and recordings in the non-visible range of the spectrum include Ultraviolet-Induced Visible Fluorescence photography, UV reflectance photography, infrared imaging, multispectral and hyperspectral imaging, false colour infrared photography and beta radiography. The use of these techniques can provide indications about the processing and finishing of paper and parchment support, the inks, writing and drawing media, pigments and varnishes used. They are very useful for distinguishing certain types of damage and mapping of the extent of damage, as well as in providing indications for the condition and stage of deterioration of paper support. Additionally, they can support the study of the results of application of conservation treatments. Finally, they can facilitate the study of details obscured by darkening of support, faded inks, alteration or removal of inks.

Without doubt, photographic and technical examination is a valuable tool, as it can provide valuable information to art historians, curators and scholars, but also to conservators for the determination of the appropriate treatment for works of art on paper and parchment.

**22. Liza LAMPIČ (Ljubljana)**

**Dilemmas in the conservation-restoration treatment of contemporary art pieces made of paper**

The development of art in the 20th century and the break from traditional ways of artistic expression brought about a change in the selection of materials used in the production of artwork as well. The use of unconventional materials in art often means that it is indeed the material itself (and not necessarily how the artist moulds it) that holds the greatest role in expressing the artwork's message to its consumer.

Conservators entrusted with the task of preserving and presenting contemporary art pieces in their most meaningful possible form, are thus confronted with questions that rarely have simple answers. It is crucial to consider the importance of individual components of an art piece, their functions, the importance and meaning of the materials chosen, and the best means of preserving said components separately and the artwork as a whole, from the material and conceptual viewpoints.

The Conservation Department of the Museum of Modern Art in Ljubljana has recently come across two pieces from the museum's collection that illustrate these challenges. The material composition of Milenko Matanovič's *Object Made of Egg Cartons* (*Objekt iz kartona za jajca*, 1967) is clear from the title itself. *Verbo Voco Visual* (1980), edited by Franci Zagoričnik and Živko Kladnik is a book of contributions by different artists combining photocopies, drawings and photographs with an array of different materials and small objects. The damage these art pieces sustained is mostly mechanical and due to inappropriate storage. This presentation addresses the dilemmas that arose in conserving-restoring these art pieces, and explores different approaches to conserving and restoring contemporary artworks made of paper and similar materials in museum collections.

### **23. Špela ŠUBIC (Ljubljana)**

#### **Presentation panels for Niko Kralj designs in Stol factory, early 1950s**

After developing the process necessary for creating a product, when the product enters its serial production phase, most of the promotion and secondary documentation is thrown away. Designers rarely keep and document the processes that lead to the production of their products. Usually only the final plans (blueprints) are stored. With rare exceptions, the collection policies of museums also fail to include collecting the documentation prior to the final design. Therefore, the preserved documents are interesting for their techniques as well as for the changes presented in the development phase, which later on got changed in the production phase and use.

Niko Kralj (1920–2013) was a renowned Slovene designer, the first in the former Yugoslavia to be officially employed as an “industrial designer”. Due to his design for the Rex armchair he became one of the rare industrial designers known to the general public.

The presentation panels are created in a mixed technique. The base cardboard for six panels is painted black (with ink?), while the other two are on white paper. The presented products are cut-out photographs glued onto the base. The entire presentation is covered with silky paper

that is fixed to the upper back side of the panel (this paper is missing or torn on some of the panels).

It is known who stands behind the presented furniture, but we are uncertain as to who created the photocollages. It is possible that they were also created by Kralj himself, but taking into account his high position in the Stol factory it is to be expected that such work was performed by his co-workers. The photocollages are dated by the products presented on them, foremost by the non-foldable Rex armchair, the prototype for which was created in Kralj's first year in the Stol factory, 1952.

## **24. Francesco BAUDONE (Firenze)**

### **Funori: Natural adhesive for the resizing of paper materials**

In the past decades it has often been observed that the synthetic products used for conservation operations contain harmful products for the environment, for humans and especially for works of art, frequently exacerbating the state of conservation. For this reason, finding products that could provide a greater guarantee of stability over time is becoming an increasingly widespread necessity, with a view to performing reversible, compatible and less invasive interventions on the works of art. With an eye turned to this requirement, research and experimentation on the adhesive seaweed extract product, commonly known as Funori, was introduced. In the last few years, Funori has become more and more widespread in the field of conservation of works of art, but is still poorly studied. The objective of this study was to identify whether its application for the resizing of paper materials could be a valid substitute for the commonly used cellulose ethers. All the tests performed on different types of ancient and modern paper supports, making a continuous comparison with the cellulose ethers used, gave the same result: the Funori seaweed extract is able to strengthen the bonds between the cellulosic fibres, giving them the right physical properties of elasticity, flexibility and rigidity suitable in relation to the thickness of the support, also leading to the creation of a neutral chemical environment that has remained unchanged after four years of monitoring in conservative environments at different levels of relative humidity and temperature.

## ***POSTERS***

### **1. Luboš MACHAČKO (Litomyšl)**

#### **Conservation of a collection of baroque small-format gouache paintings on paper**

The group of four small-format gouache paintings on paper from the unique collection of the chateau Jaroměřice nad Rokytnou was examined and restored at the University of Pardubice, Faculty of Restoration, Czech Republic.

Because of the serious damage to the paintings, an extended survey into materials and media used, including non-invasive and invasive methods, was performed. The survey was followed by overall conservation. The conservation treatment consisted of stabilisation and levelling of the paper support, removal of the previous intervention, cleaning of the paint layer, filling the losses in the paper and final retouching. The appropriate mounting of the painting between a wooden support and a gilded frame played the final and very important role in the treatment.

## **2. Nataša PETELIN, Nada MADŽARAC, Irena KRALJ CIGIĆ, Jedert VODOPIVEC TOMAŽIČ (Ljubljana)**

### **Saving Gabrijel Stupica's *The Lady in White***

The modernism of the 20th century and the continued tradition into the 21st at a time of increasingly fast technological advancement have prompted changes in the ways in which the technology of materials is used within the pictorial field of modern paintings, where anything goes.

*The Woman in White* is a sketch by Gabriel Stupica, created by the artist for his cycle of brides. It was produced in the tempera on paper technique in around 1975. The paint layer is crumbling and flaking off, the support is sensitive to moisture, wrinkled and torn or torn off in places.

If the artist goes against the established rules or standards of art technology, then such procedures must also be accepted by the restorer, who must salvage the artwork in a professional and appropriate manner.

## **3. Vinko SKITEK (Slovenj Gradec)**

### **Artworks on parchment and paper archive material of parish archives in the Dravograd-Mežica valley deaneries**

The archives of parishes in the Mežica valley contain a lot of painted images on paper and some on parchment. The most outstanding works of art are the unique parchment paintings of fraternal books from the 17th and 18th centuries, probably created by the hands of masters from the surrounding areas. Preserved plans and postcards show us the original images of rebuilt church and secular buildings. Archivalias can thus play the role of visual media, with which we discover a distant time and space.

#### **4. Edith Greuter (Leiden)**

##### **The Leiden Charter Project. Developing a systematic approach for the conservation of thousands of charters**

The wish to digitise, conserve and rehouse 10,000 parchment charters asked for a systematic approach. The old vertically placed envelop storage was undesirable, and was to be replaced. A new acid-free method of storage was chosen. Soon after starting the work on the first archive a possible systematic approach became clear. An efficient documentation method with coloured paper strips attached to the old envelopes, each indicating a different process, was developed. Four laminated A4 instruction cards were designed for the instruction of interns or conservation technicians. The restoration of parchment and wax seals and the overall flattening of the charters were only to be done by a trained and experienced conservator restorer.

#### **5. Tatjana RAHOVSKY – ŠULIGOJ (Ljubljana)**

##### **Technical drawings: Conservation-restoration treatments**

Technical drawings provide an important insight into the creative process involved in their making, while at the same time capturing the spirit of the times of their creation. They are often also all we are left with to remind us of man-made and natural landscapes that have ceased to exist or not been preserved.

Apart from being technically detailed, the drawings are also meticulous in terms of graphic elements (shading, colouring, and drawing of imaginary decorative items of greenery and other aesthetic additions).

Unfortunately, some of the drawings in our collection are now seriously damaged due to the poor quality of the material they were written on, and due to inexpert use and storage.

#### **6. Medeina STEPONAVIČIŪTĖ, Birutė GIEDRAITIENĖ (Vilnius)**

##### **Analysis of works on tracing paper from a collection of drawings by Lithuanian artists**

Cellulose-based tracing paper has been used for several centuries. The most common areas of use mentioned in various sources are: the copying of books, graphics, fine arts, photography, and many more. The Wroblewski Library of the Lithuanian Academy of Sciences has more than 2000 works on paper in its collection of drawings by Lithuanian artists. For research 24 different drawings on tracing paper from 19th century to first *half* of the 20th were investigated using ATR-FTIR, SEM-EDX and optical microscopy techniques.



## **7. Iva GOBIĆ VITOLOVIĆ, Sanja SERHATLIĆ (Rijeka, Dubrovnik)**

### **Conservation of a *chine-collé* colour etching by M. C. Crnčić from circa 1910**

This poster describes the treatment of a severely damaged *chine-collé* colour etching by M.C. Crnčić, circa 1910. Grime, insects, water and inadequate handling and storage greatly compromised the structural and aesthetic value of this artefact. After thorough analysis of both support and media, given the delicate nature of *chine-collé* prints and risk of delamination of the *chine* and plate paper, a cautious approach to aqueous treatment procedures was chosen. Complex conservation treatments included the removal of stains with gels, washing, deacidification and sun bleaching, and succeeded in achieving the desired aesthetic and structural improvement of the object.

## **8. Tina BUH, Andrej SMREKAR (Ljubljana)**

### **Gum print in the oeuvre of Avgust Berthold**

Avgust Berthold was the first among Slovenian photographers who pursued photography as art with an international ambition. A friend of the Slovenian Impressionists, he can justifiably be considered the fifth member of the group. They shared motifs to the point that it is impossible to tell whether painters used his photography as a reference for their painting, or were paintings and glass plates conceived in common roaming around Škofja Loka. While the glass plate in the gum processing seems nothing more than a motif, the actual print is a unique work of art, practically impossible to repeat in the sense of modern photography.

## **9. Gwen Spicer (Delmar, New York)**

### **Resiliency and the triboelectric series: Some physics every conservator needs to know**

Compression is a significant issue for paper artefacts, yet not for leather or parchment. Cellulose has relatively poor resiliency, the ability to regain shape, while animal skins are the opposite. Also, the degree of electron sharing between materials is related their relative placement on the triboelectric series. Some combinations of materials have better holding powers than others. Could the material selected to be in contact with an artefact also aid in the preservation of an artefact or its support? The long-held philosophy of 'like with like' perhaps needs to be re-examined.