ФОРУМ РЕСТАВРАЦИЯ 2008

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Галерия “Академия”, НХА, ул. “Шипка” 1

С партньорството на
Национална художествена академия
3 Stefko AENSKI
4 Elena ALOUPI, Vasilis PASCHALIS, Andreas KANYDES, Ioanna ASLANI
5 Vasilis AGRYBRATOS, Fotini FRAGAKI
6 Kristina BELEVA
7 Stefan BELISHKI, Atanas PAPADAKIS, Sylvia VARADINOV-A-PAPADAKI, Milena BELISHKA
8 Boudalis
9 Daniela CHERNEVA, Daniela CHERNY
10 Roumiana DECHEVA, Roumiana DECHEV,
11 Helen Veronika FARMAKALIDIS
12 Kristina BELEV A, Kallinga KAVASSILA
13 Stefan BELISHKI, Atanas PAPADAKIS, Sylvia V ARADINOV A-PAPADAKI, Milena BELISHKA
14 BOUDALIS
15 Daniela CHERNEVA, Daniela CHERNY
16 Roumiana DECHEVA, Roumiana DECHEV,
17 Helen Veronika FARMAKALIDIS
18 Kristina BELEV A, Kallinga KAVASSILA
19 Stefan BELISHKI, Atanas PAPADAKIS, Sylvia V ARADINOV A-PAPADAKI, Milena BELISHKA
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МАЩАБНИ фото план карти на стенописната украса от църквата „Св. Св. Константин и Елена”
s. Долно Луково, Ивайловградско

Със съвременното развитие на дигиталната техника и технологии стана възможно по-точно мащабно документиране и представяне на стенописната украса от интериора на различни култови обекти.

В случай, чрез възможностите на дигиталната техника се реализираха мащабни фото план карти на стенописите от интериора на църквата „Св. Св. Константин и Елена” в с. Долно Луково. Стенописите са представени в мащаб 1:10 и са направени разгъвки на трите стени – северна, южна и западна, на които се намират стенописите.

SCALED Photo Plan-cards of Wallpaint Decoration of the Church “St. St. Constantine and Elena” in Dolno Lukovo Village, Ivailovgrad Region.

Due to the fast improvement of the digital equipment and technologies it is now possible to make more precise documentation and presentation of the wallpaint decoration of the interior of various cult objects.

In this case, thanks to the options of the digital equipment, scaled photo plan-cards of the wallpaintings from the interior of the church “St. St. Constantine and Elena” in Dolno Lukovo village were created. The wallpaintings are presented in 1: 10 scale, and foldouts are made of three of the walls – Northern, Southern and Western, on which the wallpaintings are situated.
“ПОКЛОНЕНИЕТО на влъхвите” от Доменикос Теотокопулос. Идентификация на пигменти чрез прилагане на недеструктивни физико-химични техники.

Това е кратко представяне на проучването на материалите и техниката на изграждането на иконата "Поклонението на влъхвите" (инв. № 3048) от Музея Бенаки, рисувана вероятно в Крит между 1565 и 1567 г.

Ограничените технически данни за творбите на Теотокопулос и дори още по-оскъдните публикации, посветени на ранните му произведения, правят възможна от систематично проучване на използваните от него материали, повече от належащите. Приложената методология включва прилагане на изключително недеструктивни техники като: рентгенова радиография, мултиспектрално (UV-видима светлина-IR) заснемане, оптична микроскопия и спектроскопия с рентгенова флуоресценция, за определяне на неорганичните компоненти на живописния слой и предлага нов методологичен подход за изследване на живописни произведения, който се основава на комбинираната употреба на визуални, структурни и аналитични недеструктивни техники.

Резултатите позволяха да се извадят заключения по повечето аспекти от историята на панела, т. е., както за техниката, така и за материалите, използвани от Ел Греко, и освен това, дадоха информация за структурата и възможността на настоящото състояние на картината. Наличието на гипс в грунтовия слой разкрива употребата на техниката "gesso". Оловната бяла е използвана както за подложка, така и за бликовете. Идентифицирани пигменти са охри, умбра, медна зелена, органична черна, олиначно-калка жълта, цинобър и червена лака / червена лакова боя. Голям интерес представлява откриването на пропорционално свързани Co и As в повърхността на изследваните зони, тъй като Co и As са и съпровождащи следи от Ni и Bi, могат да бъдат показатели за наличието на стъклени включения в слоя на оловна бяла.

“ADORATION of the Magi”, by Domenicos Theotokopoulos. Identification of pigments by implementation of non destructive physicochemical techniques

This is a concise presentation of the study of the materials and the techniques of the icon "adoration of the Magi", (inv. No. 3048) of the Benaki Museum, which was painted probably in Crete between 1565 and 1567.

The limited technical data regarding the works of Theotocopoulos and the even more scarce papers focusing on his early works, make the need for systematic study of his materials, more than pressing.

The methodology applied includes the implementation of exclusively non-destructive techniques such as; X-radiography, multi-spectral (UV-Visible-IR) imaging, optical microscopy, and X-ray fluorescence spectroscopy (XRF) for the determination of the inorganic components of the paint layers and puts forward a new methodological approach for the examination of paintings based on the combined use of visual, structural and analytical non-destructive techniques.

The results allowed the drawing of conclusions on most aspects of the history of the panel, i.e. both the technique and materials used by El Greco, as well as structural information and evaluation of the present condition of the painting. The presence of gypsum in the ground layer reveals the application of the gesso technique. Lead white is used both as an underpaint layer as well as for the highlights. The pigments identified are ochres, umber, copper based green, organic black, lead-tin yellow, cinnabar and probably red lake. The detection of proportionately correlated Co and As in most of the areas analyzed, presents great interest since Co and As as well as accompanying traces of Ni and Bi might be indicative of the presence of glass inclusions in the lead white layer.
Ierosolimitika: Preservation State And Treatment

Paintings on canvas bought by pilgrims from the Holy Places are known as Ierosolimitika or Panagiotafitika or Proskynetaria. They first appeared at the beginning of the 17th century and were still produced up to the early 20th century. Ierosolimitika were one of the most popular souvenirs because they could be rolled or folded, and therefore were easily transportable.

Ierosolimitika apart from a religious hagiographic concept also present topographic elements of the places that the buyer visited. They all show common iconography, of Jerusalem surrounded by biblical scenes and icons of Saints. The inscriptions were, usually written in Greek included the name of the owner and the date.

The state of preservation of this type of paintings is usually particularly bad. The degree of deterioration does not correspond to their age and present many particularities. Repetitive folding for travelling is the main reason for this damage. In some cases, after transport, there were stretched on panels in order to be hung. As a result, the canvas support appears extremely weak and has an irregular shape.

Due to particularity of their preservation state, the treatment undertaken for the conservation and restoration of Ierosolimitika is, usually, extensive and complicated. It concerns, mainly, reshaping. Reinforcing the textile support, usually by lining it, is also an essential measure. Consolidation of flaking and detached paint is equally significant. The exhibition specifications of Ierosolimitika is also one of the main concerns for conservators.

In this poster a number of cases will be from the collection of the Benaki Museum and private ones. Each case presents different types of deterioration and damage. Reference will also be made to the conservation procedures undertaken and the exhibition specifications required.
SAFE Mounting And Exhibition of Works On Paper: Collection “Kostadin and Claudia Deltcheff”

The collection of Kostadin and Claudia Deltcheff is one of the most significant donations in the National Gallery for Foreign Art (NGFA). It includes works of some world famous masters like Eugène Delacroix, Auguste Renoir, Henri Mattisse, Paul Signac, André Derain, Jacques Villon, Jules Pascin, Bernard Buffet, etc. Following the explicit will of the donors, since 1986 the works of the collection invariably participate in the permanent exhibition of the Gallery. During the past years the condition of most of the works changed, which imposed actions aiming preservation work to be taken. With that end in view a project was elaborated for a safe mounting and exhibition of the graphic works of the collection. This project was realized in the conservation laboratory at the NGFA during the period 2007-2008 with funds granted by the National Donation Fund “13 Centuries Bulgaria”. The main idea of the project is the use of specialized materials (protective mounts, acid free papers and cardboards, glasses with UV-protection, mounting and hanging elements), conformed to the contemporary requirements for exhibition of graphic works in museums. Creating such conditions complements and preserves the effect of the executed conservation treatments, thus guaranteeing a non-risky existence of the works in the Gallery halls.
The conservation of large oversize paintings raises many challenges to the conservators. They can be of various characters: logistical, technical, technological, financial etc. The poster presents the conservation of the painting 'Tzar Samuil’s Soldiers' (1975), by Prof. Svetlin Russev as a successful practice in solving some of the specific problems with such cases.

The painting was 300x400 cm size, and painted on linen canvas, which was sewed of two strips. The painting was kept in tremendously unfavorable conditions. This fact, along with some features of the artist’s technique, caused serious damages.

Some of the major challenges to the conservators:
1. The size (scale) of the painting required studio with very large space and height.
2. Finding appropriate technique for removal of the deformations.
3. Preparation of the painting and of the new canvas for lining.
4. Adopting a specific lining technique.
5. Construction of the new special stretcher.
6. Large amount of the materials needed for the various processes.

The accomplishment of conservation project like this requires untraditional approach. In this respect sharing the positive experience could be very beneficial for the conservators. It gives an opportunity for finding parallels with other cases, and directs the attention towards more creative thinking. It also helps for avoiding some stereotypes in the conservation practices.
BOOK conservation in the Museum of Byzantine Culture, Thessaloniki –Greece

Books are complex cultural objects with a marked and primary utilitarian function. Nevertheless in practice there is and should be a clear distinction between books which serve a primarily utilitarian role and books which are understood primarily as museum objects. Such are certainly the manuscript and early printed books which stand as witness of technical and cultural aspects of the past.

Book conservation in the Museum of Byzantine Culture (MBC) is conditioned in fact by its character as a depository of items which, except been preserved in the most appropriate conditions are meant to be studied in their full material and cultural connotations. Therefore it is of a primary importance that any evidence that the item retains itself from its passage through time is carefully preserved unless such preservation compromises the safe preservation of the object itself.

In planning and executing the conservation of manuscript and printed books in MBC there are two factors which are considered:

1. The state of preservation of a given item
2. The historical and technical evidence that it still retains such as the binding the sewing of the gatherings etc. Therefore any conservation work in a given book is tailored according to these two parameters trying to ideally respect both.

Two examples will be presented illustrating this flexible approach.

1. MBP 24. Music manuscript written on paper in the 15th century
2. Vlatadon 51. Menologion manuscript written on parchment in the 12th century
Даниела ЧЕРНЕВА
Daniela CHERNEVA

**РЕРЕСТАВРАЦИЯ на антично стъкло**

Настоящият постер представя два метода за възстановка на паметници от стъкло.

Ререставрацията на всеки съд бе насочена поради неправилно подбраните материали и лошо изпълнение на възстановките, които нарушаваха експозиционния вид на паметника. При ререставрацията бе приложена методика, разработена в лабораторията на Римско-германски централен музей гр. Майнц-Германия.

**CONSERVATION Treatment Of Ancient Glass**

The poster represents two different methods of conservation treatment of artifact made of glass. The improper selection of the conservation materials and poor reconstruction of the missing fragments done by previous conservation and restoration attempts have seriously compromised physical and aesthetical integrity of the artifact.

This has prompted a new treatment carried out in 2008, which exploited a methodology developed by Romano-Germanic Museum, Mainz.
CONSERVATION of Bookbindings by Minimal Intervention In Order To Save Important Codicological Information

The manuscript collection of the Ivan Dujčev Centre, which consists of more than 700 Greek, Slavonic and Oriental manuscripts, is remarkable with the big number of original bookbindings preserved. The binding and all constructive elements of the book carry interesting codicological information, which is subject of increasing scientific interest in the last decades. The poster presents some examples for minimal intervention during the conservation treatment of bookbindings in order to preserve the original appearance of the codices, restoring at the same time the function of the binding.
CONSERVATION treatment of the icon “The Deposition of Christ”

This poster is about the conservation of the icon “The Deposition of Christ” which was held in the Benaki Museum during 2007. Icon’s technology was egg tempera on wooden panel, and it’s from Western Macedonia, c. 1400.

The icon had an accident and after a mechanical damage some areas of the painted surface which were attached on a thin slice of wood were detached from the object. The icon had been previously conserved, probably during 1950. The wooden support was very fragile after an insect infestation, gaps because of insects had been filled up with polyurethane and lost of the wooden panel were replaced with new pieces of wood adhered with epoxy resin. The painted surface had many over paintings and gap fills of the painted surface, some of them where misleading the viewer as original parts of the icon’s technology (for example the textile which was used for filling the lost of paint on the center and edges).

For the examination and investigation of icon’s condition were used no distractive techniques, such as examination with optical microscopy, with multi-spectral (UV–IR-visible spectrum) imaging, X-radiography, computer aided tomography (CAT), for identification of the old consolidant was used near infra-red (FT-NIR). With those techniques we were able to evaluate the present condition of the icon and also to characterize the consolidant materials which had been used on past restoration. The old consolidants were polyurethane and epoxy resin which had been failed on time after ageing, polyurethane has a life time of 10 years and then it becomes brittle and unsuitable for supporting the fragile wood, also the epoxy resin was no compatible adhesive with wood which had poor mechanical properties. After the examination of icon it was defined that for its future preservation the polyurethane and the epoxy resin had to be removed and the icon need to be conserved. I hope that by this poster I will explain the way of thinking and the methodology of proceeding to the consolidation treatment by using compatible materials with icon’s wooden structure.
CONSERVATION of a Porcelain Plate from the Museum of the National Academy of Arts

The present case study is a relief porcelain plate which belongs to the museum of the National Academy of Arts in Sofia.

The plate is of a small size. A half-face portrait of a young woman is depicted on a landscape. The effect of a black and white photograph is achieved when the plate is being looked at in transit light. There is an incised manufacturer’s mark on the back of the plate - vertically lined scepter, two inscriptions: K.P.M and 421, and a small circlet. The research showed that the stamp belongs to the Königliche Porzellan Manufaktur, Berlin. Stylistically it could belong to the production between 1837 and 1844.

The state of preservation of the plate is relatively good, with the exception of the surface dirt deposits, the breaks localized mostly at the upper 1/3, as well as the attempts for its reassembling and stabilized on top of a ceramic tile. The missing parts are minor - there is a small particle in front of the forehead of the woman missing and few scales from the border alongside the break edges.

The cleaning of the surface was undertaken by means of a neutral soap and warm water and helped with a soft brush for the deeper incisions of the relief. The glue from the previous treatment was removed by means of acetone and a surgical blade.

The main problems could be summarized as follows - the in-filling of missing parts (especially on the face of the woman) and the further storage of the plate. After some experiments were undertaken, it was decided that Kallocryl is the most suitable material for the in-filling, because after setting it is semi-transparent. The missing parts were in-filled and then polished till a surface identical to the original was achieved.

It was obvious that the plate could not be mounted back on top of the ceramic tile, due to its size and its opacity (the latter obstructing the possibility to see the manufacturer’s mark). This is why a project for a new mount, which could also be used as a packing, was elaborated. It aimed at both to ease the perception of the plate itself and the manufacturer’s mark and to impede from accumulating dust and the appearing of new surface deposits. Thus a multilayered structure, consisting of two layers of Plexiglas and one covering layer of glass, was envisaged. The choice of both materials was prompted by taking consideration issues as transparency, solidity, resistance to scratching as well as lightness in weight. Until the new mount is prepared, the plate was temporarily fixed on top of a glass sheet (200 / 200mm) by means of an acetone solution of Paraloid B-72 and then wrapped with several layers of bubble wrap foil.
RESTORATION Works For Putting Two Mural Fragments Back To Their Places In Boyana Church

The Boyana church is included in the UNESCO list of cultural heritage and is interesting for its three building and several painting periods. During the restoration works conducted in the church by prof. Grigory Grigorov and Vladimir Tsvetkov in 2007, two mural fragments taken off the wall in previous restoration treatments, were put back to their places on the north wall of the nave (the most ancient eastern part of the temple). These fragments belong to a group of military saints and the reasons why they have been taken off remain unclear to us. The first fragment, representing a part of an image of St. George and exposed in the exonarthex of the church, had to be detached from its new support. The treatment of the second fragment, representing a part of the torso of St. Demetrius, was much harder, since it was very fragmented and had been kept in bad conditions with its protective facing for more than 20 years. After the fragments had been put back to their initial places the group of military saints on the north wall of the nave in Boyana church gained in integrity.
рамкирането нанесени необратими щети от използването на неподходящи материали и методи за рамкиране.

целта на настоящото табло е да привлече вниманието върху проблемите, които възникват от неправилно рамкиране и да спомогне за решаването им, като представи някои положителни практики в тази насока.

ФСАМЕП КА И ПРОИЗВЕДЕНИЯ НА ИЗКУСТВОТО НА ПАПЕР

рамкирането на фотографии и произведения на изкуството нанесени необратими щети от използването на неподходящи материали и методи за рамкиране.

целта на настоящото табло е да привлече вниманието върху проблемите, които възникват от неправилно рамкиране и да спомогне за решаването им, като представи някои положителни практики в тази насока.

FRAMING Of Photographs And Works Of Art On Paper

Framing of photographs and works of art on paper has not only esthetical function, but also serves as their protection. The mat, the frame, the glazing and the backing layers protect the artifact from mechanical damage, pollutants and short-term fluctuations in temperature and relative humidity. However, to give good protection to the originals, framing should be done properly and the materials involved should meet the required standards for quality and stability in time. The use of poor quality cardboards, adhesives and tapes for framing seriously endanger the artifacts. Paper can be weakened, stained or its color may be changed by prolonged contact with the chemically unstable substances which are part of these materials. Very often perfectly preserved in time artworks are irreversibly damaged because of inappropriate methods and materials used for framing.

The goal of this poster is to bring the attention to the problems which are due to improper framing and to help solving them by showing some positive practices in this direction.
ПОЧИСТВАНЕ на икони и стенописи с нестабилен живописен слой

Целта на почистването е да бъдат отстранени различни наслойения, които затрудняват естетическото възприемане на произведението на изкуството или му вредят. Същевременно това е една от най-отговорните намеси в реставрацията, защото неправилно ползване на химически продукти може да нанесе обширни и необратими повреди на различни части на произведението. Това е особено важно за произведението на живописта, при които в много случаи живописният слой е отслабен от въздействието на околната среда и/или по технологични причини. В този случай почистването се оказва изключително проблематично и крие значителен риск от загуба на части от живописния слой. Показаните в настоящата тема примери представят различни начини, за да бъде избегната или сведена до минимум. Те са: използване на подходяща комбинация от разтворители, почистване на сухо със специално разработени за целта продукти и средства, предварителното укрепване на различни части на произведения и др.

На две табла ще бъдат представени проблемите на две икони и стенописите от две църкви.

CLEANING of Icons And Murals With Unstable Paint Layer

The purpose of cleaning is to remove different deposits, which hamper to perceive esthetically the works of art or harm them. At the same time this is one of the most responsible conservation interventions because, if executed unprofessionally, it can cause great and irreversible damages to different parts of the works. That is specifically important for the paintings, where the paint layer is very often weakened by environmental influences and/or technical causes. In such a case cleaning occurs to be exclusively problematic and carries a considerable risk of losing parts of the paint layer. The examples presented in the poster suggest different ways of avoiding or minimizing the danger. These are: use of convenient combinations of solvents, dry cleaning with special purpose-developed products and tools, preliminary consolidation followed by dots-cleaning, etc.

Two posters will treat the problems of two icons and the mural paintings of two churches.
SLOVAK Context In The Historical Photographs
Collaborative project in research and conservation of photographs between Getty Conservation Institute, Academy of Fine Art in Bratislava and Slovak National Library in Martin.

The aim of the project is to lay the foundation for future international cooperation in preparing educational programmes and training in the area of photographs identification and conservation, in order to preserve the rich photograph heritage in the countries of Central, Eastern and Southern Europe. The posters present the process of development of the activities of the project and put special attention on the collection of photographs in the Slovak National Library. In particular some of the techniques are discussed, applied during the research carried out for identification of photographic processes, destructions and alteration of photographs. A study in the historical development of photographs in Slovakia is also conducted. Part of the project is building common documentation centre for shared information database on conservation and development of theoretical basis for work of science and research and strategy for preventive conservation.
TEXTILES in the Mount Athos Exhibition
Study on the embroidery techniques, structure and conservation work of the ecclesiastical textiles from Mount Athos, exhibited in the Museum of Byzantine culture, in Thessalonica

Byzantine and Post - Byzantine Greek Orthodox ecclesiastical textiles have little been studied. The gold embroidered ecclesiastical textiles from Mount Athos had for the first time in their history been exhibited in the Museum of Byzantine Culture in Thessalonica from June to December 1997.

The scope of this paper is to present to you these ecclesiastical textiles dating from the 14th cent to the 18th cent. through the study of their structure and the embroidery techniques, as well as to give you some information on conservation work that has been undertaken.
**RESTORATION and Reconstruction Project of St. Constantine and St. Helena Bulgarian Orthodox Church in Edirne, Turkey**

The St. Constantine and St. Helena Bulgarian Orthodox Church located in the Aburahman District, Uzunkaldirim Neighbourhood, in the southeast part of Edirne, Turkey was built in 1869. The memorial plaque placed on the west façade says: "For the glory of the consubstantial, life-giving and inseparable Trinity of the Father, Son and the Holy Ghost, with the benevolence of His Imperial Majesty Sultan Abdul Aziz Khan, the erection of this Bulgarian orthodox church dedicated to St. Constantine and St. Helena, equal to the Apostles, started in Kirshenhane on 3rd March 1869 and completed on 25th September the same year. This church was erected with the efforts and donations of the patriotic Bulgarians from the Bulgarian Community of Graziers in Edirne in 1869."

The Church is a pseudo-basilica having a nave and two aisles. It is made of stone and brickwork on a perforated structure. The façades are austere and simple. There were many wood and plasterwork elements in the interior and the iconostasis was decorated with 70 icons. The ceilings were wooden (vine treills). The emporia were situated on two levels in the west part (over the nartex). The erection of the church on a gross area of approximately 600 square meters and the precise workmanship suggest strong Christian presence in Edirne in the middle of the XIX century.

After the Balkan wars at the beginning of the XX century, especially in the last few decades, the church was abandoned and started to crumble down. The roof is almost completely destroyed, the structure of the enclosing walls is eroding and the walls have serious cracks and warps on few places. Without exaggerating we can say that the church is in an absolute damaged condition. The church will be lost for good unless it is immediately fortified and then restored.

Restoration and reconstruction of the church are in progress. The church is to be finished and re-consecrated in September 2008.
Фасадната украса на църквата е създадена през средата на XIX век. Рисувана е от зографи, принадлежащи на Самоковската художествена школа. Част от тази декоративна система е и прочутата сцена “Копилото на живота”, в създаването на която със сигурност е участвал и Захари Зограф. Сцената е реставрирана през 2005-2006 г. Тогава се създава първата среда с усложнени реставрационни проблеми на външното изписване. Предмет на настоящото проучване и проектиране (2007 г.) е декорацията на всички фасади на църквата. Историята на тези стенописи от създаването им през XIX век и през XX век е свързана с разрушенията - от една страна и поправки, допълнения, прерисувания и частични реставрации - от друга. Причините са: климатичните фактори, на които са изложени пряко стенописите от един век и половина; земетресението през 1913 г.; ремонтите по сградата, които засягат украсата и периода на нейното съществуване. Днес, състоянието на оцелелите стенописи е тежко. Този факт се потвърждава и от проведените последни проучвания и от анализа на реставраторските проблеми. Проектът има за цел и предвиди:

- да се съхрани стенописите от средата на XIX век и няколко по-къси фрагменти, доближаващият гражданственост (рисувани до 1920 г.) на места, където е липсвал оригинален;
- да се отстрани всяко поправка и надживописуване;
- да се консервират стенописите;
- да се изпълни ново изписване/реконструкция/ на мотивите от декоративната система, като се използва придобитата изобилина информация от място.

Организатор на проекта: фондация “Интелектуални проекти”
Спонсор: Манастирското братство

Лозика Койнова-Арнаудова
Светла Койнова-Мечкуева
Лозика Койнова-Арнаудова
Svetla Koinova-Mechkueva
lozinka1kw@yahoo.com
svetlakoinova@mail.bg

Проектът на фонда “Интелектуални проекти” е част от международния проект за опазване и реставриране на стенописите в Преображенския манастир.

Фондацията „Интелектуални проекти“ е организатор на проекта, инициран от Манастирското братство.

ПРОУЧВАНИЯ И ПРОЕКТИ ЗА РЕСТАВРАЦИЯ НА УКРАСАТА НА ФАСАДАТЕ НА ЦЪРКВАТА “ПРЕОБРАЖЕНИЕ ГОСПОДНЕ” В ПРЕОБРАЖЕНИСКИЯ МАНАСТИР

RESEARCH and project for restoration of the Preobrazhenie Gospode Church façade decoration in Preobrazhenski Monastery

The church’s façade decoration was created in middle 19th century. It was painted by icon-painters associated with the Samokov Art School. The “Wheel of Life”, in which creation surely took part Zahari Zograf, is a part of this decoration set. The scene was restored in 2005/06. It was then when the first encounter with the outer wall-painting’s complicated restoration problems occurred. Subject of the current research and project (year 2007) is the decoration on all façades of the church. Since their creation in the 19th and 20th century, the history of these murals consists of damage, on one hand, and repairs, additions, re-painting and partial restorations, on the other. The reasons are: weather factors to which the murals were exposed for over one and a half century; the 1913 earthquake; building repairs that have damaged the decoration; and periods of careless managing. Currently, the remaining murals are in a bad condition, as the latest research and analysis of restoration problems has confirmed. The project aims to and expects:
- to preserve the middle 19th century murals and a few later murals that gained on popularity (created before 1920) at places where the original was missing;
- to remove all corrections and over-paintings;
- to conserve the murals;
- to carry out a decoration set motive re-painting (reconstruction) on places where the original is either missing or in an exclusively bad shape by using the sufficient information acquired from previous research of the place.

Project organizer: Intellectual Projects Foundation
General sponsor: Mr. David Archer, Mr. Hristo Georgiev and family.
Sponsor: the Monastery Brotherhood
ЕТАПИ на изобразителния процес църквата “Св. Илия” в гр. Тетевен

Църквата “Св. Илия” се намира в северозападния край на гр. Тетевен и е част от манастирски комплекс, съществувал от Средновековието до началото на ХХ век. Църквата има два строителни периода, като до средата на XIX век е представлявала малка триконхална постройка с висок купол. През 1869 г. е достроена от запад, като новата част повтаря план на старата, оформявайки уникален храм с пет куни и два купола.

Изобразителните периоди са четири, като интерес представлява последното изписване, започнато вероятно веднага след дострояването. То не е завършено и дава прекрасна възможност на специалисти и публика да проследят етапите на изобразителния процес. Ясно се вижда подготвителната рисунка, която във всички други случаи е скрита от пластовете боя и може да се наблюдава само там, където живописният слой е отпаднал. Представени са и няколко етапа от цветовото изграждане на отделни фигури и цели сцени - от нанасянето на първичните подложки през полагането на отделни цветни партии и разработването на детайли до цялостно завършване на стенописната украса в апсидата. В света са запазени изключително малко подобни “недовършени” стенописи - предимно в Египет. Този факт още веднъж изказва уникалността на църквата “Св. Илия” в гр. Тетевен.

STAGES of the Painting Process In the Church “St. Elias” In the City Of Teteven

The church “St. Elias” is situated at the northeastern end of the city of Teteven and represents a part of a monastery complex, which has existed from the Middle Ages to the beginning of the 20th century. The church has two building periods and by the mid-19th century it has been a small building of triple-concha design and a tall dome. In 1869 an annex has been added from the west as the newly built part repeats the plan of the old one, thus forming a unique temple of five conchas and two domes.

There are four painting periods, the most interesting of which is the last one, begun perhaps right after the annex had been built. This painting of the church has not been completed and this gives an excellent opportunity to specialists and visitors to study the stages of the painting process. One can clearly see the preparatory drawings, which are otherwise always hidden under the layers of paint and can be found only in the places where the paint layer has fallen off. There are also presented several stages of the painting construction of separate figures and whole scenes – sectors, where only some particular primary colours are put down can be observed right next to areas, where all the primary tones are laid and these exist together with sectors, which demonstrate the painting elaboration of details and the apsis, where the painting decoration is totally completed. There are exclusively few preserved “uncompleted” paintings like these in the world – mainly in Egypt. This fact confirms once more the statement that the church is a unique architectural and artistic ensemble.
THE DEPARTMENT of Conservation and Restoration at the Academy of Fine Arts and Design, Bratislava
Studio of Restoration of Works of Art on Paper

The Department of Conservation and Restoration at the Academy of Fine Arts and Design in Bratislava trains and educates student-restorers. The establishment of the department and teaching conceptions are closely tied to the formation of the Academy of Fine Arts and Design (1949) in Bratislava and with the personality of Prof. Karol Veselý.

Currently there are five main specializations within the program. Studio of Restoration of Painting and Panel Painting conducted by Danica Stoškovícová, MFA; Studio of Restoration of Mural Painting conducted by Assoc. Prof. Vladimír Plekanec, MFA; Studio of Restoration of Wooden Sculpture conducted by Juraj Gazdík, MFA; Studio of Restoration of Stone Sculpture conducted by Assoc. Prof. Jaroslav Kuba; Studio of Restoration of Works of Art on Paper conducted by Assoc. prof. Boris Kvasnica, MFA.

Through presented posters we would like to introduce selected works of students from the Studio of Restoration of Works of Art on Paper and one of the pilot work of newly incorporated program of Photograph Conservation, built and thought by an Asst. Barbara Mikulás Burianová, MFA.
Technical examination of 12 icons from Bulgaria

The technical examination of 12 icons, which come from the National Gallery of Sofia and other Museums of Bulgaria constitute the first stage of a cooperation program between the European Center of Byzantine and Postbyzantine Monuments and the National Gallery of Sofia. This cooperation program concerns the diagnosis, conservation, and display of 54 chosen icons, which originate from regions and museums of the Black Sea and are displayed in the National Art Gallery- The Crypt of the city of Sofia. The technical examination of 12 of these icons, took place in the laboratories of the Museum of Byzantine Culture of Thessaloniki during the period August to October 2007.

The criteria these icons where chosen for scientific research, where the critical condition of their preservation status and its complexity because of the existence of multiple painting layers and overpaintings. The investigation of the condition of these icons with non destructive methods came to put light in the conservation treatment. The icons had been put under conservation in previous decades, but their condition of preservation was more critical because of the existence of overpaintings, which where often hidden in the previous century to improve their aesthetic appearance. Before the conservation treatment, the icons where put under pest control, their pathology was documented and they where put under the process of a series of non destructive methods of examination. These processes are applied by the laboratory of conservation of icons of the Museum of Byzantine Culture and constitute a routine process of the museum’s policy for every artifact. With macro-photography and ranking light the anaglyph of the painting surface was documented, as well as the size of the damage of its detachment. In some cases the engraved drawing was detected.

The X-rays method gave information about the technological features of the icons, the preservation status of their wooden supports, the overpaintings and other changes in the preparative drawing. The infrared reflectography which was applied with the multispectral camera gave information about the painting layers which are not visible to the naked eye. In addition, X-rays revealed the existence of hidden inscriptions. The pathology of the varnish and the condition of its detachment, the icons were put under pest control, their pathology was documented and they where put under the process of a series of non destructive methods of examination. These processes are applied by the laboratory of conservation of icons of the Museum of Byzantine Culture and constitute a routine process of the museum’s policy for every artifact. With macro-photography and ranking light the anaglyph of the painting surface was documented, as well as the size of the damage of its detachment. In some cases the engraved drawing was detected.

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The theft and illegal export of cultural heritage is a major problem throughout the world. Countries which are wracked by war or poverty or which cannot adequately protect their archaeological sites are most affected. Every year millions of dollars are exchanged between those who illicitly obtain, export, sell and buy heritage objects – it is big business!

Great efforts are being made to combat the problem. International organisations such as ICCROM, ICOM, ICOM-CC, UNESCO, Interpol and the Council of Europe are working to raise awareness amongst political decision makers, customs officials, museum professionals, art dealers, collectors and the general public.

Various parties are also pursuing ratification of conventions and legislation to prevent trafficking and to restore stolen cultural goods to their rightful owners. The International Institute for the Unification of Private Law (UNIDROIT) is at the forefront of this effort. On June 24, 1995 representatives from over seventy states met in Rome and adopted the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects. To date, 29 States are Parties to the convention. Both the Netherlands and Switzerland have signed but not yet ratified it. Other major western “market” countries including Canada, Germany, the United Kingdom and the United States have neither signed nor ratified it. Hence your support is requested. Please sign the petition accompanying this poster which encourages countries around the world to ratify the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects (1995).
CONSERVATION of a Photo Album From the End of the 19 C.

The material vestiges and the wealth of words preserved from the previous generations are our national memory and our contribution to the world cultural and historic heritage. The old documents and photographs, being part of this heritage, require special attention and care. They often need specialized conservation treatments. But the conservation of single damaged pieces of a collection is an expensive activity, which only the exclusively precious objects necessarily undergo. As far as the differentiated collections are concerned, here the focus of the preservation is laid on the preventive actions. This active and not so expensive method will provide a considerably more secure and comfortable regime of preserving the precious old photographs.
One of the most important characteristics of cultural heritage is its authenticity. Very often however, during their centuries-old life, the works of art undergo different interventions, which, even if were well meant, often not only change but also damage and distort beyond recognition their original appearance. That is why, when a work of art becomes an object of conservation, one of the main tasks of the conservator is to do the most possible in order to restore the work to its original appearance.

I will present three different cases from the conservation practice:

I. The case when the original mural painting is covered with whitewash and oil colours and there is no doubt about the necessity of uncovering the original.

II. The case of overpainting with little left of the underlying original painting.

III. The case when the executed retouching – the most specific, the most difficult to define and to explain of all the activities in the sphere of conservation, is unsuccessful.
THE CONSERVATION of a unique opus sectile mosaic panel composed of glass crustae, Caesarea Maritima, Israel

Discovered during excavation of one very rich villa founded outside the city walls in Caesarea Maritima - Israel the panel was made of many glass crustae shaped as squares, rectangles, and triangles assembled together in the ‘opus sectile’ method. The crustae of the panel were made of two types of glass: transparent ‘gold glass’, and opaque glass. The square ‘gold glass’ crustae were decorated with a “stamped” design of a flower or cross. The others were made of flat-topped opaque glass, of greenshish-gray or bluish-gray color stained with red, yellow, green and black in an irregular design.

The article involves the history of the excavation, planning and conservation and presentation of the archaeological site and the mosaics, maintenance plan and implementation and the treatment of the exceptional panel, discovered during the excavations.

Jacques NEGUER
Israel Antiquities Authority
Rockefeller museum building
P.O.Box 586
91004 Jerusalem, Israel
neguer@yahoo.com
THE THREAD of Barje

At crannog excavation site “Barje” a clod of earth which contained some threadlike organic compounds has been found. A ball of thread that could present a yarn from that time has been analyzed, conserved and restored. The finding came from Verda, Stara gmajna near Vrhnika, where SAZU archaeologists under dr. Anton Velušček leadership are examining the area. Experts anticipate that the finding from crannog excavation site at Barje is cca 5200 years old.

Respectable and highly rare artefact was characterized and analysed by an interdisciplinary approach using different scientific methods such as: pH analysis, analysis of presence of metal, and microorganisms in earth, optical microscopy, SEM microscopy and FT-IR spectroscopy.

FT-IR spectroscopic analysis confirmed that the origin of fibres in the thread is cellulose. On the basis of SEM microscopy it can be concluded that the fibres of thread are plant seed fibres ( unicellular hairs that grow out from the surface of the seed). Carbonized thread was successfully cleaned and conserved. Work has been done with great care and with cautious choice of agents and their careful dosage.
Писалището, подлежащо на реставрация, е подарък на княз Фердинанд от канцлера на Германия - Ото фон Бисмарк. В архива на Софийския исторически музей няма сведения за годината и мястото на изработка на писалището.

В процеса на реставрацията бяха открити щампи върху месинговите ключалки на чекмеджетата. Те представляват кръгли печати с надписи във вътрешността си: A. BEMBE. MAINZ. При направеното проучване на тези думи се установи, че към средата на 18 век е създало мебелно ателие от майстор на име Антоан Бембе в гр. Майнц. Ателието е съществувало до края на 19 век, като дейността на Антоан Бембе е продължена от наследника му Август Бембе. Това означава, че инициалите A. BEMBE може да се тласкнат или като Антоан или като наследника му Август Бембе.

Отначало историята на писалището е неясна, но при направеното проучване в архива на Софийския исторически музей се установи, че в каталога на Музея на княза Фердинанд е записано, че писалището е приютило от канцлера на Германия - Ото фон Бисмарк. В архива на Софийския исторически музей няма сведения за годината и мястото на изработка на писалището.

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Следващият исторически факт допускаме, че автор на писалището е Антоан Бембе, т.е. е живял и работил по времето на германския канцлер Бисмарк. Точната датировка е от значение, понеже писалището е уникално и следва да се разглежда като произведение на приложното изкуство.

Осъществените реставрационни операции са реализирани на базата на предварително проучване на обекта. Установено бе, че писалището е претърпяло след направата си три реставрационни намеси. Първата е била цялостно препозлатяване, като оригиналната позлата на места не е била премахната. При втората намеса на лака е било частично бронзирано със златен бронз, който в последствие е променен хроматично цвета си. След това са били осъществени частични поправки на позлатата със златно метал и онези лак. Проучването на обекта и последвалите реставрационни операции имаха за цел възстановяването на оригиналния технологичен процес по създаването на мебелите.

Извършените дейности по реставрацията са:

- заздравяване на нарушени конструктивни връзки на сглобките
- възстановяване на счупени и избърсани детайли и деформирани участъци
- почистване на позлатата и вътрешните слоеве
- почистване на върховете на въръховата плат на бюрото
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PROBLEMS With Conservation And Restoration Of Oil Painting From The Xx Century

The modern conservation practice finds a growing and untypical search of works of easel paintings, created by artists of the XXth century. The way the aging is made, the appearance of the destruction, and the different influence of temperature variations and humidity, as techniques and technology in their works, speak for specific conservation problems, different from those that the old masters had.

The paintings of the artists Preslav Karshovski, Ivan Trichkov, David Peretz, Kiril Tzovev, Sirak Skitnik, are works of Modern art and have similar problems for resolving in conservation and restoration, as in the work “Still life” of the artist Hagenauer. The works of the above mentioned artists have many cracks (crackelures) small and large, with lots of air pockets, fall of the picturesque layer, folding of the canvas. Because of the multitude overlaying with oil paint, laid impasto, large sets of the painting have disconnected between the layers. This requires a different method of approach for reinforcing and preservation of the picturesque layer, using combined materials, modern and old for conservation and restoration, modern canvas for dubbing, new materials for retrieval of the original look of the painting.

The clearer the process of aging and destruction in modern paintings becomes, the better the approach in the attempts for their preservation and restoration will be.
ПОЧИСТВАНЕ на дърворезбен иконостас и владишки трон чрез използване на микро-абразивна техника (технология)

В периода септември 2003 г. – януари 2004 г. реставрационният отдел на музей Бенаки, беше ангажиран с реставрирането на дърворезбен иконостас и владишки трон на крал на XVIII век. Обектите са собственост на ц. “Пророк Илия”, която се намира до град Тиранавос в северо-западната част на областа (регион) Лариса.

Иконостасът беше покрит с последователни, неоригинални слоеве от кафява и зелена блажна боя, като цялата повърхност беше лакирана. Бронз имаше върху лозницата, венчилката и гълъбите, както и бетонната част от основата. Върху владишкия трон беше нанесен слой кафява блажна боя.

След многобройни тестове и внимателно обмисляне на проблема, беше решено да се използва микро-абразивна техника.

Методите на абразивно почистване, включително и микро-абразия, се отнасят към техниките, които по физичен път отнемат от повърхността замърсявания и различните остаряли слоеве и покрития и включват употребата на определени материали, които въздействат и изтриват повърхността под налягане.

В този проект при почистването на слоевете бяха взети в предвид следните фактори – типът и състоянието на дървения материал, размерите и вида на абразивните частици, налягането с което те се прилагат върху резбованата повърхност, както и различните степени на устойчивост на слоевете. Използваното налягане беше между 2 и 5 бара.

За целите на този специфичен проект бяха използвани два абразивни комплекта.

CLEANING a Wood-carved Iconostasis and a Bishop’s Throne With the Use Of Micro-blasting Technology

Between September 2003 and January 2004, the Conservation Department of the Benaki Museum engaged in the conservation of the wood-carved Iconostasis and bishop’s throne in the late 18th century church of the Prophet Elijah (Profitis Ilias) near the town of Tymavos in the north western part of the Larissa region.

Extensive interventions, including a variety of materials, had covered the entire initial unpainted relief, resulting to the flattening of its details and its aesthetic alteration.

The Iconostasis was covered with successive layers of brown and green oil paint and varnish that had been applied over the entire surface, bronze on the vine, the crowning and the doves, as well as concrete on the base. The Bishop’s throne had been painted with brown oil paint.

After much consideration and testing, it was decided to use micro-blasting technology.

Abrasive cleaning methods, such us micro-blasting, refer to all techniques that physically abrade a surface in order to remove soils, discolorations or coatings, and involve the use of certain materials which impact or abrade a surface under pressure.

The cleaning project was undertaken taking into consideration factors, such as the type and condition of wood, the size and sharpness of the grit particles, the pressure that had been applied rated between 2 and 5 bars.

For the purpose of the specific project two blasting units were used. Their mobility was dependant on connection to an external compressor. The two blasting modules allowed the use of abrasive media with particle diameter rating from 50 to 250µm in diameter. The type of material selected was glass beads. The factory specs allowed an even flow of blasting material from 1 to 6 bars (14,5-87psi).
THE MURAL Paintings in the Thracian Tomb Near Alexandrovo Village
Research, Documentation, Conservation Project and Consolidation Treatment of the Murals

1. Research on the painting technique and diagnosis of the weathering processes
For the aims of the research of the materials and the technique of the execution of the paintings, some samples from the original structure were taken. The results showed that the following pigments were used: lime white, bone black, haematite (red pigment), yellow ochre, while the brown shade was obtained by mixing haematite and bone black. The results from the GC-MS, used to identify the organic binder in a sample taken from the meander in the burial chamber, showed the presence of high paraffines and myristic acid - isopropylic ester, which proved the use of bees wax. The main building material of the architectural structure of the tomb is crystalo-vitroclastic rhyodacitic tuff. The tuff has zeolitized in the base of the burial chamber. Reasons for this process (weathering to clays) is the intense transportation of humidity from the mound through the burial chamber and dromos, as well as the presence of atmospheric air. The product of the weathering of the tuff - the clinoptilolite - has precipitated at the border area between the plaster and the stone masonry and caused detachment. The transportation of humidity, intensified after the tomb was discovered, helped the formation of white veil of re-crystalized calcite into aragonite (from the plaster) and feldspar minerals (from the masonry) and caused "spot florescence" of the paintings in the tomb.

2. Conservation treatment of the mural paintings in the tomb
The first stage of the practical conservation works was realized – stabilization of the adhesion between the lime plaster and the stone masonry. It was accomplished by grouting a special hydraulic mixture with fillers. The mixture has the following positive properties: it sets at high humidity levels of the environment and re-integrates the adhesion between the mural paintings and the surface of the stone masonry in the interior. In 2007 the whole dromos was stabilized and certain partial conservation interventions in the burial chamber were also carried out.

The project envisages that in 2008 the mail problem - the stabilization of the adhesion between the murals and the architectural base - will be solved, which will allow for the next main task - the treatment of the polychromy layer, to take place.

Assigned by: Ministry of Culture
Cradles are present on most icon panel supports. Their main functions were to hold the panel together and keep the general planarity, especially for large or complex icons (the wood panel is constructed of one or more pieces). They also distributed through the whole panel the forces originating at supports, hanging points, connections, and so on, and helped to stabilize the painting by reducing the negative effects of swelling and shrinkage caused by relative humidity fluctuation. Until early fifteenth century, connections between panels and cradles were made mostly with nails. The use of nails (they were made of soft, wrought iron) is the oldest and most frequently way to connect more than one pieces of wood. Nails could be either inserted from the back, or from the front side. Later, various types of sliding cradles insert on the back side, or at the top and the bottom of the panel. In the late fifteenth century and early sixteenth centuries, dovetailed cradles (trapezoidal in cross section), inserted in tapered or (rarely) parallel grooves mortised in to the thickness of the panel, were often used. The dovetail join allows a positive grip between the panel and the cradle, authorizing the two parts to slide reciprocally but not to wrap. In addition, the constraining forces are divided evenly along the cradle, rather than being concentrated at specific points, such as nails or similar devices. In our day’s different types of materials such as aluminum, plexi glass, bronze, springs, are used to replace the old wood cradles, obtaining flexibility, distributing stress and reducing friction.
WOODEN Icon Supports

1. Introduction.
A standard feature of icons from all regions and periods is a support made of wood:
this remained in near universal use, albeit with certain structural modifications, even after
ewestern artists had adopted the more practical canvas support for their painting.

2. Selection of wood for icons.
Workshops throughout the Byzantine empire, from the 6th to the 15th century, display
no preference for any specific variety and the wood was chosen according to the species
available locally. For this reason the list of woods found in icons is a lengthy one: it
covers cypress, fir, red spruce, larch, juniper, pine, yew, walnut, chestnut, oak,
poplar, lime, maple, ash, sycamore, box and plane.

3. Structure of the support – joining the boards.
The earliest icons (6th – 10th century) were made from a single piece of wood, even
when they were of considerable width. Battens were never used. A frame enclosing the
edges of the icon must have been a feature of all other contemporary icons, as their edges
are unpainted and bear nail holes.

In the 10th century, when the use of “integral” frames began, many icons were
constructed of one board, but icons with two boards are also found. The boards were
joined together with thin rectangular strips of wood, running the full width of the icon
and fastened with nails along its top and bottom edges. From the 14th and more particularly
the 15th century, icon supports became heavier and more solid, possibly because of the
demand for larger iconostasis icons in Byzantium and the Balkans generally. The boards
were joined together with nails.

The panels were subsequently reinforced on the reverse with nailed horizontal battens
which strengthen the joins. A totally different technique was used in Russia from the 14th
and more particularly the 15th century, icon supports became heavier and more solid, possibly because of the
demand for larger iconostasis icons in Byzantium and the Balkans generally. The boards
were joined together with nails.

The panels were subsequently reinforced on the reverse with nailed horizontal battens
which strengthen the joins. A totally different technique was used in Russia from the 14th
century onwards. Where several boards were used, they were stuck together with animal
glue or joined with butterfly- or lozenge-shaped pieces of wood; elongated trapezoid
channels were then chiselled in the reverse of the icon at right angles to the grain of the
wood.
CONSERVATION of Eight Renaissance Icons of the Samokov Art School

The poster presents the conservation of eight imperial icons of an iconostasis, created during the Bulgarian Renaissance. The icons are signed by the icon-painter Zaharii pop Radoikov from the city of Samokov and are dated to 1874. Their condition was extremely unstable and the executed conservation treatment revived some of the good works of the Samokov art school.
РЕСТАВРАЦИЯ на дървена скулптура от католически храм

Таблото представя проекта по реставрацията на дървена християнска скулптура. Обектът пристига в ателието в много лошо състояние. Цялата повърхност беше обгоряла. Липсвала пръстите на двата ръце и част от носа. Скулптурата беше почистена и укрепена. Направиха се възстановки на липсващите части. Поради липсата на каквито и да било частици полихромия, екпозиционното представяне на фигурата е оставено на ниво грунд.
PHOTO Documenting Of The Mural Paintings In The Thracian Tomb At The Village Of Alexandrovo

The photographic documenting of the mural paintings in the Thracian tomb at the village of Alexandrovo was realized as a part of the project for the study and conservation of the tomb. At this stage of the photo documenting process the current condition of the murals was registered in the visible and the IR-spectra. Another important task was the preparation of scale photoplan-maps (spreads) of the paintings in the burial chamber, which will serve as a base for the graphic documentation. Particular challenges for the photographic work were the specific geometry and size of the burial chamber. The small distance and the warped surface rendered the correct photo documenting of the murals quite difficult, having in mind that this will be the source of the mural’s presentation in plane projection. The data from the metric and the photo documenting was combined during the computer processing using the method “photo mosaic”.

д.ц. Стефан ТЪПАНОВ
ръководител на катедра “Реставрация”
Национална художествена академия
ул. Шипка 1
София, България

assoc. prof. Stefan TAPANOV
Head of the Department of Conservation
National Academy of Arts
1, Shipka Str.
Sofia, Bulgaria
РЕСТАВРАЦИОНАНА проблематика на рисуваните тъкани

Таблицето предоставя дисертационния труд "Живописни техники за рисуване върху ткани. Проблеми на реставрацията", който бе реализиран в категория "Реставрация" към НХА през периода 2001-2006 г. и бе защитен през януари 2007 г. Рисуваните тъкани са разгледани като отделна група обекти в реставрацията, които не бива да бъде пренебрегвана, тъй като този вид произведения са неделима част от световното културно наследство, а също и елемент от нашия естетически и духовен живот. За изработката им са се използвали разнообразни техники и техники, като прилаганите методи се използват за решаване на технически и художествени проблеми.

В по-голямата си част реставрационните проблеми на рисуваните тъкани представляват характерна комбинация от изменения и разрушения, които се наблюдават при произведенията от текстил и при кавалетните картини. Съществуват обаче и специфични повреди, които не позволяват методите на третиране, установени в реставрацията на текстил или на кавалета, да бъдат приложени директно в работата с рисуваните тъкани. Технико-технологичната нестандартност и многообразие на творбите допълнително усложняват и техническата, и художествената проблематика. Неяснотата и неопределеността на тези проблеми могат да бъдат овладяни само след обстоятелствено и диференцирано проучване на рисуваните тъкани като отделна група обекти в реставрацията. Докторската дисертация поставя насоки за изграждане на различен подход при намесите като разглежда три аспекта от реставрационния процес: водни обработки, възстановки и реинтеграция. Изборът на точно тези видове манипулации е съобразен с емпиричните наблюдения, натрупани по време на практическата работа в дисертацията.

CONSERVATION Problems of Painted Textiles

The poster presents the dissertation work “Techniques for Textile Painting. Restoration Problems”, which was realized in the Department of Conservation and Restoration at the National Academy of Arts, Sofia, Bulgaria, during the period 2001-2006 and was defended in January 2007. The painted textiles are referred to as a separate group of objects in the conservation practice, which should not be ignored because these artifacts are an integral part of the world cultural heritage and have been present in the art and everyday life since ancient times. Various techniques have been and still are used for making them: painting, graphic, printing and auxiliary techniques, as most of these have their realizations in Bulgaria as well. Although the textile painting’s manifestations in our country also have entered different spheres of life, they are not very popular and have not been thoroughly studied as yet.

The greater part of the conservation problems of the painted textiles represent a characteristic combination of alterations and destructions, which are usually observed on textile works and on easel paintings. There however exist specific damages as well, which do not allow the methods of treatment established in the conservation of textiles or easel painting, to be applied directly to the work on painted textiles. The technical and technological irregularities and the diversity of the artifacts additionally complicate the conservation interventions by generating different technical and esthetic problems. The unclear points and the challenge of these problems can be mastered only through a detailed and differentiated study of the painted textiles as a separate group of objects in the conservation practice. The present thesis sets some directions for the formation of a differentiated approach to the treatments, by presenting three aspects of the conservation process: water treatments, lining, compensation of losses and reintegation. The choice of exactly these three kinds of manipulations is conform to the empirical observations and conclusions, accumulated while the practical works within the framework of the Ph.D. project were conducted.
THE EARLIEST Example of the Use of the Strappo Technique in Bulgaria

The strappo technique in Bulgarian restoration practice has been invented by Karl Jordanov. His activities between 1939 and 1949 are closely related with the National Archaeological Museum where he is in charge of restoration. All the publications stated that strappo technique is first applied by him in 1941, when he detached few mural painting's fragments from St Nicolas Church in Zhelezna village. During a recent investigation, undertaken by the author in July 2006 at the National Archaeological Museum’s medieval storage, an unknown transfer has been discovered; it is marked as “detached in 1940”. After a thorough study by the author the origin of that transfer was clearly identified as a fragment from so called Tomb No 1, excavated in September 1940 during the building campaign of the National Library in Sofia.

Karl Jordanov spent a year – from 1939 until 1940, in Germany and Italy in studying modern techniques of mural painting’s detachment. His return back in Bulgaria coincides with the discovery of the Tomb No 1. What had been happened with its mural painting has remained unknown until author’s discovery of the mentioned fragment. It is to be assigned to Karl Yordanov’s activities as the data from his reports could suggest. This fragment is the earliest example in Bulgaria of strappo technique appliance.
Проблеми, свързани с реставрацията на фотография от фонда на НИМ

През 2007г. в Националния исторически музей се извършва обновяване на експозицията, представена в зала - Трето Българско царство. Експертната оценка на състоянието на експонатите установи, че някои имат нужда от почистване и реставрация, между които и фотография на поетесата Елисавета Багряна, която е обект на настоящото представяне.

Фотографията е черно-бяла, в кръгла медно-сплавна метална рамка с орнаменти и стойка. В процеса на реставрация се установява наличието на втора фотография между видимата отпред снимка и гърба. Специалисти от НИМ я определят като уникална и незнаместа до момента. Непубликувана. Изображението показва поетесата Елисавета Багряна и литературния историк проф. Боян Пенев. Фотографията е датирана - надпис със синьо мастило "Варна 926" в долния десен край. Бяха проведени редица наблюдения и заснемания при различни увеличения, с цел установяване на използваните фотографски техники и процеси. След реставрационните интервенции двете фотографии бяха върнати в оригиналната рамка. За да се вижда втората фотография беше изработен и монтиран прозрачен гръб на експоната.

Alexander VATOV
Central Laboratory for Conservation and Restoration
National Museum of History
avatov@gmail.com

PROBLEMS in Connection With the Restoration of a Photograph From the Collection of the National Museum of History

The exposition displayed in Hall 5 – Third Bulgarian Kingdom – of the National Museum of History was renovated in 2007. The expert condition checking found out that some objects need cleaning and restoration. The Photograph of the poetess Elisaveta Bagryana, the objective of this presentation, was among them.

The photograph is a black-and-white one. It is in an ornamented round frame of copper alloy with a stand. It was discovered in the restoration process that a second photograph had been inserted between the visible front picture and the back. Specialists from the National Museum of History defined it as unique and unfamiliar. Unpublished. It shows the poetess Elisaveta Bagryana and the literature historian Prof. Boyan Peney. The photograph is dated in blue ink – "Varna 926" – in the left lower corner. A series of observations were made and pictures were taken at different magnifications to establish the photographic techniques and processes applied. After the restoration treatment, the two photographs were returned in the original frame but a transparent back was made and mounted on the back of the exhibit in order to make the second photograph visible.