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**ART AND ARCHITECTURE CONSERVATION
TRAINING IN EUROPE: Relevant Experiences
and Mastering Conservation Methods**

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PAPER ABSTRACTS



CONSERVATION AND RESTORATION OF EASEL PAINTINGS

Inguna Namike, Dace Pāže, Latvian Academy of Arts, Latvia

Conservation and Reconstruction Process of *Temple Ruins* by an Unknown Artist

Objectives of the presentation: to acquaint the conservator's community with and to encourage discussion on the ethical aspects of the process of restoration of a painting when using a rare but exceptional reconstruction method in restoration. In order to apply the painting to the needs of the overdoor, it needed to be enlarged in size and the painting needed to be reconstructed.

Main issues addressed in the presentation: a detailed depiction of the processes involved in the research and conservation of the eighteenth-century painting *Temple Ruins* by an unknown artist as well as exceptionally applied reconstruction methods—a visual presentation on increasing the size of the painting. This process led to discussions between the student, the supervisor, and the owner about the ethical aspects of increasing the size of the painting. By agreement of all parties, it was decided to use a method of painting reconstruction rarely used in conservation. The parties agreed on the size of the painting being adjusted to the area over the door of the room, utilizing a bent lower edge, creating an overdoor painting. The presentation will outline the process of duplicating the basic material according to the size of the overdoor and show how the merging of the new paint with the original paint was made invisible, both technically and artistically. In the presentation, the audience will be introduced to the most complex task in the final stage of painting reconstruction, in which the enlarged edges were painted according to the original, respecting the artist's painting style and overall tonality, without disturbing compositional unity and visual overview. The conservator of the painting provides insight into the painting of artists from the *capriccio*, or architectural whims, genre. He also found analogues by which he was guided in the reconstruction of the painting. A physical-chemical study of the samples taken from the painting will also be presented, in which the structure and composition of the layers of the painting have been determined and analyzed. This process helped the conservator to make an informed decision about the artistic performance of the reconstruction as well as the application of painting materials and technologies.

Results of presentation: The conservator community is introduced to the examination of a reconstruction method which is rarely used in the conservation of easel painting (resizing the painting with a bent lower edge and increasing the size). It is

substantiated that the relevant reconstruction process has been carried out in accordance with the principles of conservation ethics.

Inguna Namike. In 2014 I began to study the science of art at the Department of Restoration Art at the Academy of Latvia. For my thesis I choose to research and conserve Tichieff's altarpiece *Christ and the Apostle Peter* from 1849. The painting belongs to the congregation of the Roman Catholic church of Our Lady of Sorrows in Riga and is considered a cultural monument of national significance. During my thesis research, I also worked on a copy of the Holy's Trinity's Roman Catholic church painting *Christ on the Cross*, inspired by Peter Paul Rubens's painting *The Crucified Christ*. These paintings were created in 1610 and 1611 respectively.

In 2020, I graduated from the Latvian Academy of Arts with a master's degree in restoration. In my master's thesis, I conducted research on the reconstruction process in the conservation of easel paintings. I have applied my research in practice, performing the conservation and reconstruction of the eighteenth-century painting *Temple Ruins* by an unknown artist, adapting it to the dimensions of the overdoor.

I have also participated in monumental painting restoration projects (Cesvaine Castle, Varaklani Castle, Alexander Pavilion in Aluksne, and Jacob's Cathedral). During my studies, I have attended several scientific conferences on restoration in Krakow, Tartu, Riga, and Lisbon.

Outside of my studies, I restore paintings from private collections (approx. 10 to date), paint, and make copies of paintings. I have studied painting with Tatjana Anufrijeva and Ilze Neilande.

I now run my own restoration workshop in Riga, where I continue to apply my knowledge.

Dace Pāže (born 7 June 1978, Riga). After high school I entered art college, where I learned leather design. After college, I decided to study to become a restorer and entered the Department of Restoration at the Art Academy of Latvia, which I graduated from in 2006. The topic of my master's thesis was *Restoration and Exhibition of Two-sided Paintings*. From 2001, in parallel with my studies, I started working at the Riga Secondary School of Design and Art as a lecturer in the Leather Design Department.

In 2007, shortly after graduating from the Art Academy of Latvia, I created my own restoration studio. My main clients are churches of various denominations, with large altarpieces. My most recent restoration work appears in Kurmene Church, Lēdurga Church, and Sigulda's New Castle, where four large-format works are located.

In 2018 I started working at the Department of Restoration of the Art Academy of Latvia. I train first-year students and supervise bachelor's and master's theses. Since October of this year, I have been the head of the Department of Restoration.

Problems in Restoration and the Decay of Procession Banners with Oil Paintings: The Case of the Church Heritage Museum

The main aim of this paper is to analyze the phenomenon of procession banners made of textile and easel painting or painted elements, using the procession flags stored at Lithuania's Church Heritage Museum. The problem of their decay and decline in quantity is analyzed. The data for such an evaluation was gathered from condition reports and monitoring in vaults. Analysis of ecclesiastical textiles also involves collecting samples of such elements as fibers, paint, ground layers, and metal thread. The data collected on the pigments, textiles, the acidity of the fibers, and techniques used is documented, alongside the preventive measures to be taken for maintenance of museum objects.

To better examine these challenges, this paper presents the conservation and restoration of a particular procession banner from Lithuania's National Art Museum, which consists of woolen textile with a double-sided painting with a linen canvas background, which has been sized and grounded from both sides and painted with oil. As there is no construction such as a stretcher or a frame, the painting in the center of the banner displays unstretched folds, paint layer cracks, and paint layer loss near the stretched edges because of it having been sewn into the flag textile. As the main problem after the separate conservation of both the textile piece and the double-sided painting is joining them together to form the procession flag, this paper offers a practical solution.

The conclusion presents general data about the technique and the way procession banners were produced; the results of the chemical and microchemical analysis and artistic study of every flag in the Church Heritage Museum; and the preventive measures and recommendations for the conservation of processional flags.

Milda Tičkaitė has a bachelor's degree in the restoration of easel paintings from the Vilnius Academy of Arts. During her studies, she restored modern and contemporary paintings from the twentieth century an icon painting, and a portrait of a lady from the nineteenth century that was disintegrating. She deepened her knowledge of textile restoration while reconstructing parts of a border of a tapestry from the second half of the seventeenth century and restoring an embroidered picture mount from the nineteenth century and objects from twentieth-century Lithuanian folk art. Tičkaitė has participated in the Homo Faber young ambassadors' program organized by the Michelangelo Foundation and internships in the Pranas Gudynas Restoration Center in Vilnius, Lithuania, and Open Care in Milan, Italy. Currently, Tičkaitė is studying restoration of easel paintings at the master's level at the Vilnius Academy of Arts.

Audronė Petroševičiūtė studied textile art at the Kaunas Technical College of Applied Arts and later at the Vilnius Academy of Arts. In 1993, she joined the Pranas Gudynas Restoration Center in Vilnius, Lithuania, as textile restorer. Among the artworks she has restored are the seventeenth-century tapestries *The Treasures of Solomon*, *Consecration of the Temple*, and *Eurydice Running from the Snake*, and the eighteenth-century tapestry *Jerusalem Freed*. She has also restored a Slizienis heraldic piece, a ball dress from the 1910s, and objects from the twentieth century, which include the tapestry *Fugue of Water and Sand*, the processional banner of the Vabalninkai district, and the flag of the Lithuanian Naval Force. As an artist she has participated in exhibits in Vilnius, Kaunas, Palanga, and Stockholm. As a restorer, she has participated in museum projects and helped prepare numerous expositions at Lithuania's National Museum of Art, the Museum of Applied Arts, and the Palace of the Grand Dukes of Lithuania. In 2019 she obtained the qualification of expert in textile restoration. She has also supervised the master's theses and practical work of three students. In addition, she continues to give lectures on textile conservation and restoration at the Vilnius Academy of Arts.

The Use of Tri-funori® as a Binding Medium for Chromatic Reintegration in Contemporary Unvarnished Paintings

The material selection for the process of chromatic reintegration is always a complex task. The aim of this proposal is to show how Tri-Funori® was used as a binding medium for chromatic reintegration in unvarnished oil and acrylic paintings. Regarding the solubility of the pictorial layer, the selection process focused on compatibility, toxicity, water-base properties, color matching, and visual properties. We also considered the novelty of the product for this stage of intervention. It's mostly used as an adhesive or as a cleaning agent.

Tri-Funori® is a polysaccharide extracted from the red algae *Gloiopeltis* and *furcata*. It's a more stable and purified alternative than its previous variations. There are three different qualities of Tri-Funori®. Tri-Funori FD, used in conservation and restoration, needs only to be rehydrated in hot water.

The medium was applied with powdered pigments. The polysaccharide is non-toxic, and doesn't wet the surface or leave tide lines. It binds large amounts of water in relation to its mass and has a low viscosity. The mimetic method, achieved with small dots, was used for retouching. We executed the process with a fine Winsor & Newton® Finest Sable n°1 brush. During the chromatic reintegration, we observed advantages such as:

- Transparency and low tendency to yellow;
- Reversibility;
- Less damage to the painting, conservator-restorer, and environment;
- Dries matte;
- Inorganic pigments are easily dispersed. Good visual properties and good adhesion to oil and acrylic surfaces with or without preparation.

Disadvantages:

- Weak dispersion of organic pigments, for example Phthalocyanine Blue [PB15] or Carmine Rose [PR83], and a tendency to become powdery;
- During the drying process, tends to lighten, making the color adjustment process difficult.

To achieve the final result, the paint couldn't be too diluted when applied. Only two or three layers of color were necessary, depending on the area and on the slightly diluted white base previously applied.

Marta Aleixo was born in 1995 in Lisbon, Portugal. She graduated in the field of sciences of art and heritage and earned her master's degree in the science of conservation, restoration, and production of contemporary art from the Faculty of Fine Arts at the University of Lisbon, with her dissertation focusing on chromatic reintegration in contemporary art. Currently, she is a fine arts PhD candidate in the specialty of sciences of art and heritage at the same institution.

Ana Bailão is an assistant professor at the Faculty of Fine Arts at the University of Lisbon, Sciences of Art and Heritage Department. She earned her PhD in Conservation of Cultural Heritage from the Portuguese Catholic University in collaboration with the Centro de Investigação em Ciência e Tecnologia das Artes (CITAR) and the Instituto del Patrimonio Cultural de España (IPCE). Her doctoral research discussed the criteria and methodologies that may help enhance the quality of retouched paintings. The projects were presented through publications, lectures, exhibitions, and presentations. She earned her diploma in conservation and restoration from the Polytechnic Institute of Tomar (2005). She is the founder of the RECH Group (<http://rechgroup.pt/>), which provides a framework within which conservation specialists can discuss and work on the retouching process at the interdisciplinary level. Since 2004, she has been carrying out conservation and restoration work.

From the Restoration of a Painting to Its Attribution to a Famous Artist

Fruitful biographical research began in Vilnius Academy of Arts's restoration laboratory and revealed the intriguing fate of a past student. Zema Brukman graduated from the Vilnius Academy of Arts (formerly the Vilnius Institute of Arts) as a painter in 1953, and his final work, *Kolkhoz Power Plant Construction*, is owned by the institution's museum. However, he was not a locally recognizable name. In 2015, Brukman's painting was brought to the Academy's Department of Heritage Conservation for treatments as a part of a student's coursework. The investigation of the painting went far beyond the restoration task itself. Sorting out one detail after another, many interesting and previously unknown historical facts linked Zema Brukman to Evgenii Brukman, who is a well-known and established painter abroad. However, the principal question remained open for a few years—could these two artists be identified as the same person? The styles of the academic painting and the masterpieces of Evgenii Brukman were very different. By a fortunate coincidence, the uncertainty about the identity of the two painters was resolved and the conclusion is definite and satisfying—Evgenii Brukman is the artist of the painting *Kolkhoz Power Plant Construction*. Therefore, this discovery portrays how curiosity in academic assignments can lead to broader beneficial results. In addition, the research journey became as captivating as the discovery about the identity of Zema/ Evgenii Brukman.

Rūta Nazaraitė is a first-year master's student specializing in easel painting restoration at the Vilnius Academy of Arts. She is deepening her understanding of the field after previously completing her bachelor's degree in the same study program. During her bachelor studies, Rūta obtained general knowledge of the discipline and mostly worked on conservation and restoration of nineteenth- and twentieth-century easel paintings on canvas. In her master's studies, she shifted her focus towards easel panel paintings and is currently working on the complex case of the seventeenth-century sacral panel painting *Saint Ambrose*. Rūta received her professional training abroad in Vienna, Austria. First, she enrolled in an exchange semester at the University of Applied Arts Vienna in 2017, where she learned the subtleties of the Austrian school of conservation and restoration. Later, in 2020, she had an internship at the Paintings Gallery of the largest art museum of Austria—the Kunsthistorisches Museum in Vienna. In addition to her profession-related tasks, Rūta coordinates the Student Ambassador Program of the Sustainability in Conservation organization at the Heritage Conservation (from 2020 December—Restoration) Department of the Vilnius Academy of Arts. Moreover, she has volunteered in the Sustainability in Conservation organization's administrative body since November 2020.

Dalia Klajumienė, PhD, is an art historian, cultural heritage expert, director of the Institute of Art Research of Vilnius Academy of Arts, and a professor of the Heritage Conservation (from 2020 December—Restoration) Department at the Vilnius Academy of Arts. From 2014 to 2017 she was head of the Heritage Conservation Department.

Klajumienė's scientific interests include Lithuanian art of the sixteenth to the early twentieth century, décor of secular interiors, and protection of cultural heritage. She is the author of three monographs as well as over 80 scientific articles and more than 50 popular science articles. During the last decade, Klajumienė has focused her research efforts on investigating interior décor of the nineteenth- and early twentieth-century secular architecture of Vilnius.

SCULPTURE CONSERVATION AND RESTORATION

Angela Caira, Anastasiya Serdyukova, Ana Vega Ramiro, Maria Höjjer,
University of Gothenburg, Sweden

Huvudbaner (*Funeral banner*)

The master's students at the Conservation Department of the University of Gothenburg have been challenged to work with a *huvudbaner* (funeral banner). This object is related to polychrome sculptures, with a rare distemper technique. The object arrived from the Kalmar Läns Museum but was kept in Kalmar Castle, where a rare collection of funeral banners is displayed. This unique piece is significant to Swedish Empire history and was used as a banner for the funeral procession of Pehr Stålhammar. These sculptures are all exclusive and very interesting material for research, since they have never been restored nor studied in depth, and this object, which was made for temporary use, has degraded greatly over time. The project was based on providing the correct conservation treatment for the polychrome sculpture. To achieve the proper result, various in situ analyses were carried out, such as FTIR, XRF, and SEM-EDX. The aim of the project was to implement a safe treatment for the water-sensitive painting medium with egg white as a binder. After identifying the components of the object and confirming that it was created using an unvarnished distemper technique with gilded areas, the polychromy was treated in its very water-sensitive condition. Over the centuries the funeral banner became susceptible to major accumulation of dust, and its complex form was an advanced objective to test and prove adequate cleaning and consolidating treatments. Three students, Ana Vega, Angela Caira, and Anastasiya Serdyukova, focused their master's theses, on finding the right treatment. A great investigation as well as practical conservation, were undertaken to reveal the sculpture under the grey veil of dust and consolidate it after a major mold attack. This work is very important for Swedish cultural heritage because the methods can be applied to other funeral banners from the collection.

Angela Caira is a conservator of cultural heritage based in Madrid and a master's student in painting conservation at the University of Gothenburg. She is currently studying the effect of consolidants on matte paint. She is experienced in the treatment of polychrome sculptures and easel paintings and is interested in the application of analysis techniques and imaging.

Anastasiya Serdyukova was born in 1993 in Kyiv, Ukraine. She studied fine art at the Florence Academy of Art and earned her bachelor's degree in art conservation from the Art Academy in Kyiv. She is currently a master's student in conservation science at the University of Gothenburg. Her master's thesis research is focused on the cleaning method implemented for water-sensitive surfaces.

Ana Vega Ramiro is a conservator of cultural heritage based in Sweden and a master's student in painting conservation at the University of Gothenburg. She is currently researching cleaning methods for gilded surfaces at the University of Gothenburg. She is experienced with gilded surfaces, paintings, and polychrome sculptures.

Maria Höijer is a conservator with a BA and MSc and is currently a senior lecturer at the University of Gothenburg helping with the *huvudbaner* project.

Alternative Approaches to Overpaint Removal of Wooden Polychrome Artwork: (Nd:YAG) and (Er:YAG) Laser Technology and ©Modular Cleaning Program Application: Case Studies of a Baroque Polychrome Wooden Reliquary and Late-Gothic Sculpture

This research concerns two wooden polychrome artworks: an eighteenth-century wooden polychrome reliquary from a four-piece set, originally found in Valkininkai, Lithuania, and a late-Gothic wooden polychrome sculpture from Oberwesel, Germany. This presentation is a result of master's theses research focusing on the alternative overpaint removal methods considered traditional in Lithuanian conservation and restoration practice.

The reliquary set was found in the attic of the St. Mary of the Visitation Church in Valkininkai by the staff members of the Church Heritage Museum (CHM) in 2000. Being found with no indications of its history, archival examination and a historical comparative study were undertaken. It became clear that the reliquary set might have been pieced out around 1766–1776 as Rococo sculptural décor for the then Franciscan Church of St. Mary of the Visitation or the Loreto Chapel that was erected beside the church but is no longer extant. All four pieces were found heavily overpainted. The overpainting covering the carved reliefs disturbed the fragmental allocation, and its removal was suggested as an option, the extent of which would be concluded based on technological analysis of the stratigraphy. Unfamiliar to Lithuanian practitioners, the time-saving auxiliary tool called the ©Modular Cleaning Program (MCP) was suggested on my behalf as an addition to traditional overpaint removal techniques. This computer program serves as both a database and a methodological approach to cleaning with aqueous, solvent, or solvent gel-based cleaning systems. Therefore, stratigraphy examination had to be provided. The results presented are based on single reliquary samples belonging to the set since it was first chosen for the conservation treatment. The cross-section of the polychromy shows up to six layers of overpainting, which naturally led to a need for microchemical and ATR-FTIR analysis of the binding materials of the pigments. As a follow up, the methodology for the overpaint removal was designed, based on the level of decay of the original paint layer as well as the technical characteristics of overpaint.

The second approach to the overpaint removal analyzed in the research is laser use for the removal of unwanted surface materials—in this case, the overpainting. This technology was chosen for being a “useful non-contact and environmentally friendly tool that offers great precision and control.” More common in conservation practice, the neodymium laser (Nd:YAG), emitting at the wavelength of 1064 nm, and the less known and less well analyzed erbium laser (Er:YAG), emitting radiation

at 2940 nm wavelength, were chosen for the overpaint removal experiment both on mock-ups and the overpainted wooden polychrome sculpture *Deacon in Liturgical Vestments*. The conditions for the experiment were provided by the Cologne Institute for Conservation Sciences (CICS).

Two different methods, chemical (MCP) and physical (laser), most commonly used for paintings or stone cleaning treatments were chosen to take a closer look at with a goal to understand the possibility of their application for surface cleaning of polychromy. While studying the two methods, we found that these could indeed serve as less destructive, time-consuming and objective techniques.

Aušrinė Dambrauskaitė is currently a master's student at the Vilnius Academy of Arts's Heritage Conservation (from 2020 December—Restoration) Department with a specialization in wooden polychrome sculpture and a focus on methods of overpaint removal from wooden sculptural décor.

Before shifting her career towards cultural heritage, Aušrinė attained a bachelor's degree in education. Several years of teaching experience brought her an understanding of the need for change, which led to volunteering work in conservation. Her experience at the Kaunas and Vilnius restoration and conservation centers encouraged her to seek a degree in the field.

So far, the urge to learn additional skills, expand her knowledge and explore growth possibilities career-wise has led her towards a research presentation called "Unusual Gilded Sculptural Décor in Northern Europe" as a co-author with Dr. Jurga Bagdzevičienė and Greta Žičkuvienė at the 2020 IIC Congress (<https://iiccongress.org/Category/9d4e9025-27f1-4ea7-a2a4-44b87589f642>) as well as a semester-long placement at CICS (the Conservation Institute for Conservation Sciences) at TH Köln.

Greta Žickuvienė graduated from the Kaunas School of Applied Arts in 1992 as an art restorer, and in 2004 she earned a higher degree in conservation restoration studies from the Kaunas University of Applied Sciences. She then attained a master's degree after graduating from the Vilnius Academy of Arts's Heritage Conservation Department.

Since 1992, Žickuvienė has been working at the Pranas Gudynas Conservation Center at the Lithuanian National Art Museum as a qualified specialist in conservation and restoration of polychromed wood artworks as well as easel paintings.

Erika Vilkinytė, Raimonda Žukauskaitė, Ramunė Balandžiūnienė,
Vilnius Academy of Arts, Lithuania

Conservation and Restoration of the Marble Candleholder from the Kaunas Church of St. George the Martyr: Proposed Reconstruction Solutions

The paper presents the challenges faced in the process of selecting materials to be used for the conservation and restoration of marble candleholder fragments. The materials were expected to ensure quality and long-lasting results while also demonstrating the principle of reversibility and to prevent the use of toxic materials. The paper also dwells upon the role of chemical and non-interventional research as the auxiliary instruments in the process of conservation and restoration.

The second part of the presentation focuses on the efforts made in the development of the concept to address the owner's intent to restore the general look of the candleholder so it can be used for its original purpose. The paper presents the process of identifying suitable reconstruction solutions, and their justification.

Erika Vilkinytė (born July 1, 1997) graduated with a BA from a sculpture restoration program in 2020. Since 2017, she has been working as an assistant restorer at the Virmalda company, where she has gained experience in conservation and restoration of exterior and interior molded décor made of stucco and plaster and sgraffito décor. In 2020, Erika was accredited as a Category III restorer of molded decor and sculptures made of natural or artificial stone. In the same year, she enrolled in the master's program for restoration of sculptures at the Vilnius Academy of Arts.

Raimonda Žukauskaitė (born April 28, 1995) graduated from the Arts Faculty of Kaunas College in 2017 with a degree in conservation and restoration of art works. In 2017, she was accredited as a Category III restorer of artistic furniture. Since 2018, Raimonda has been working as a restorer at the Lithuanian Folk Museum. In 2020, she enrolled in the master's program for restoration of sculpture at the Vilnius Academy of Arts.

Ramunė Balandžiūnienė is a top-category restorer of molding and sculptures made from natural or artificial stone as well as a sculpture restoration professor at the Heritage Conservation (from 2020 December—Restoration) Department of the Vilnius Academy of Arts. She also works as a restorer and is head of the restoration of cultural heritage division at the Virmalda company. Ramunė runs conservation and restoration work at many cultural heritage properties, develops research, conservation and restoration programs for works of art, and is continuously involved in polychromy and mural painting research activities.

Study of Original Painting and Gilding Technology on a Nineteenth-century Terracotta Sculpture

The subject of my thesis in the field of conservation and restoration of stone sculpture and architecture was a terracotta sculpture (1.3 m high) depicting St. Margaret of Antioch. The artwork comes from Gostyn (Wielkopolskie Voivodeship in Poland) and dates back to the nineteenth century. Although the sculpture is not very old, it has a stormy history: damage during the Second World War, cracks and material weakening due to secondary materials, and numerous layers of repainting. In the course of my presentation, I touch upon the search for original painting and gilding technology and their micro-chemical and instrumental research, as well as the analysis of the results obtained, which influenced the decisions made during conservation process. The analytical methods used include fluorescence microscopy, Fourier-transform infrared spectroscopy (FT-IR), and X-ray fluorescence analysis (XRF). Micro-chemical analyses were also carried out in order not only to determine the appearance of the primary/original layers, but also to allow the identification of the binders and pigments used. The main obstacle was a small area of original polychrome—about 4 x 4 cm in size. Nevertheless, it was possible to establish the technique and technology for how both the painting and the gilding layer were made. Thanks to these results, the decorative layers were reconstructed on the rest of the sculpture so that it regained its historical, original look.

In 2020, Agata **Oginska** completed a six-year uniform master's degree in the conservation of works of art with a specialization in stone sculpture and architectural detail, including the conservation of artistic crafts (ceramics, metal, glass), at the Nicolaus Copernicus University in Toruń (Poland). During her master's thesis, she dealt with the issue of gilding on stone. She is currently a researcher at the Nicolaus Copernicus University and the Chair of Architecture and Sculpture Conservation and Restoration.

RESTORATION OF INTERIORS AND THEIR ELEMENTS

Eva Marija Fras, Ajda Mladenović, Blaž Šeme, University of Ljubljana, Academy of Fine Arts and Design, Department for Restoration, Slovenia

Challenges of Conservation and Restoration of a Medieval Wall Painting in the Church of Saint Leonard in Mala Ligojna and the Question of the Authorship of the Painting

In the church of Saint Leonard in a small village near Ljubljana, under many secondary layers of paint, fragments of an approximately 500-year-old *secco* wall painting were discovered. We started the project by removing the coats on the whole northern wall and faced some challenges. While the first coat was water soluble, so was the paint layer. Therefore, we tried various methods to remove the subsequent layer, and the result was the revelation of a Gothic wall painting with a scene depicting the Adoration of the Magi. The consequence of excess moisture in the wall was significant loss in the middle zone of the painting and almost total destruction of the lower zones. We explored the possibilities of different materials for consolidation and stabilization of the preserved *intonaco* and the paint layer. Research on the binder, pigments, and substrate were carried out, which dictated the use of a specific consolidation system.

During the work, we also conducted research into discovering the authorship of the painting. The research included a review of the stratigraphy—how the different paint layers were applied and which pigments and binders were used. Since we know about various Gothic stencils, it is important that we examined the brocade and border patterns, which can help us to narrow down the artists or workshop from which the painting originated. We inspected the system for how the artists transferred the drawing to the wall and identified the incisions that were made during the transfer. The patterns on the painting in Mala Ligojna show similarities with some well-known Gothic painters who inherited their knowledge from masters of the international Gothic style.

By executing works like this, we reveal the historic phase of the church and expand our knowledge on medieval wall paintings in Slovenia.

Eva Marija Fras, Conservator-Restorer. In my early years, I observed my father, who carried out conservation and restoration procedures on various kinds of art works. He introduced me to the importance of conservation and restoration of cultural heritage and engaged me in my first project when I started to explore the field. I cooperated in the whole conservation-restoration process of a Renaissance coffered wooden ceiling, and afterwards I participated in different projects.

I finished my high school education as a graphic designer and took the entrance exam at the Academy of Fine Arts and Design in Ljubljana in department of conservation and restoration. For approximately the past ten years, I have been working in the field of conservation-restoration of sacral wooden heritage, mostly on golden altars, pulpits, and wooden sculptures from the seventeenth century. I have also been involved in different projects, including the conservation of Roman and Gothic wall paintings, the restoration of an early modern brass altar, Baroque pulpits, and Classicistic altars.

In the last few years, I have redirected my field of study to mural paintings, where I explored the problem of complex salts and coating removal. For my master's thesis, I am working on a Gothic wall painting on which complete conservation-restoration is being performed.

Ajda Mladenović, Conservator-Restorer and Art Historian. Since 2010 she has worked at the Restoration Centre of the Institute for the Protection of Cultural Heritage of Slovenia, and since 2020 has been the head of the Wall Painting and Mosaics Restoration Department at the IPCHS. She is a PhD candidate in the Department of Art History, Faculty of Arts, University of Ljubljana, and since 2016 has been an assistant in the Department for Conservation-Restoration of the Academy of Fine Arts and Design at the University of Ljubljana. She has participated in and led many wall painting conservation-restoration projects. Her current research interest is the problem of retouching and the aesthetic presentation of wall paintings. She is the coordinator of the IPCHS workgroup for the protection and preservation of wall paintings and this year became the chief editor of the publication of the annual International Meeting of Conservators-Restorers, which takes place in Ljubljana.

Blaž Šeme, Academic Painter and Conservator-Restorer, is an assistant professor at the University of Ljubljana's Academy of Fine Arts and Design (UL ALUO) and is currently the head of the Department for Restoration. He is also a member of the ALUO Research Institute and of the UL interdisciplinary and interfaculty Institute for Sustainable Protection of Heritage (IULzTVD). He received his MA and PhD in art conservation from UL ALUO, and prior to coming to ALUO in 2000, he worked as a conservator-restorer at the Institute for the Protection of Cultural Heritage of Slovenia. He was postdoctoral research fellow at New Europe College in Bucharest and at ICCROM in Rome in 2006. He has served as vice president of ICOMOS ISC for Mural Paintings for the past ten years. He is also a member of the SEE Mosaics survey team. In the last 20 years, he has conducted several conservation projects on wall paintings, mosaics, stone sculptures and stucco.

Conservation and Restoration of the Pulpit from the Church of St. Stephen in Štefanje and Stucco Technique with Examples of Marbleizing

The pulpit is located in the parish church of St. Stjepan Prvomučenika in Štefanje, a small town near Čazma, in the Bjelovar-Križevci diocese. It dates from 1786, as evidenced by an entry in the parish monument. The pulpit is located on the left side in front of the sanctuary, next to the side altar of St. Barbara. The artist is the Varaždin painter Ludovicus Sgaviz (in some sources Sgabiz or Skabich), who also painted the altarpiece of St. Stjepan on the eponymous altar located in the right-side chapel of the church and most probably painted the side altars of St. Stephen the King and the Passion of Christ. Over the years it has been repolychromed several times, like most of the wooden inventory in the church. The pulpit is a unique example of the use of stucco techniques on a free-standing building of this type within the sacral space in Croatia.

The first serious professional interventions in the church began in 2006 within the Program for the Protection and Preservation of Cultural Heritage of the Ministry of Culture of the Republic of Croatia. Extensive research work has been carried out to establish a multi-layered copy of the entire wooden inventory and pulpit. As the results of the research showed extremely good preservation of the original, and the recent layer aesthetically degraded the art, in agreement with the competent Conservation Department in Bjelovar it was decided that conservation and restoration work would return the pulpit to its original appearance and slow further decay. After receiving the decision of the Ministry of Culture for approval of the beginning of the diploma work, and with the consent of the owner, the work began. We first inspected, researched, and documented the pulpit and then made a decision about the technology and methods of work. Work began in 2019, with the repair of a wooden polychrome and gilded canopy that was in extremely poor condition and threatened to collapse. After its removal, extensive conservation and restoration work began on the body of the pulpit.

The aim of the work was to return the pulpit to its original appearance in order to re-form a harmonious whole with the rest of the wooden inventory that was restored several years ago, but also to stop further degradation of the material caused by capillary moisture.

In this paper, the emphasis will be on conservation and restoration works performed on the pulpit body made in stucco with several different types of marbling. We will also give a historical overview of the development of stucco with emphasis on decorative forms accompanied by comparative examples from NW Croatia and this part of Europe.

Ana Božičević is an associate professor and the head of the Cathedra at the Department of Conservation and Restoration of Works of Art at the Academy of Fine Arts, University of Zagreb. She is the head of numerous projects for the restoration and preservation of cultural heritage under the supervision of the Ministry of Culture of the Republic of Croatia. Her field of interest is the conservation and restoration of wooden polychrome sculptures and altars. She has authored professional articles, mentors graduate students, holds thematic workshops, and participates in professional conferences and the organization of exhibitions. She is currently pursuing postgraduate doctoral work on the protection of cultural monuments at the Faculty of Philosophy in Zagreb.

Andrea Šafran was born on 21 October 1995 in Zagreb, where she finished primary and secondary school. She graduated in 2014 from the Department of Interior Architecture Design at the School of Applied Arts. The following year she enrolled in the Department of Conservation and Restoration of Works of Art at the Academy of Fine Arts in Zagreb, majoring in sculpture. From the beginning of her studies, she showed great interest in preserving cultural heritage. She stood out as a diligent and responsible student, so in 2018 and 2019 she received the opportunity to do a professional internship in Germany (ISA program). She attended the Erasmus+ student exchange program at the Jan Matejko Academy of Fine Arts in Krakow, Poland, in the winter semester of 2018/2019, thus gaining valuable experience for future work in the profession. She has actively participated in several student conferences for conservation and restoration, and she and her colleague Luka Krešimir Stipić won the Zvonimir Wyroubal award for the best poster exhibition in Dubrovnik in 2019.

Practical Training in Pallas

The great challenge of teaching conservation is to include practical activities in the study arrangements. Nevertheless, this part of the training is in many ways the most exciting and effective. We in Estonia have a good opportunity to be hands-on with real objects during studies. In this presentation, we provide a brief overview of one research project and its organization (case study).

In the autumn of 2019, the students of the painting department of Pallas University of Applied Sciences carried out, under the guidance of Professor Heli Tuksam, extensive finishing research in the buildings located at Lai Street 34 and 36 in Tartu. The building at Lai 34 was built in 1886, and at the same time it was connected to the house at Lai 36 through the second floor. However, the history of the latter goes back much further.

Before the great fire in Tartu in 1775, the plot housed a one-story stone house belonging to von Rennenkamps, which was seriously damaged by fire. Between 1778 and 1786, the widow Caroline Sophie von Rennenkampff rebuilt this one-story house.

It is difficult to establish whether the most significant finishing layers found during the research on the walls of the rooms on the first floor come from this period. Still, the two-sided interior doors with Rococo leaf motifs probably belong to this period. The original layers under the plaster came out in the six rooms on the first floor. The paintings of the salons on the street side and the rooms on the courtyard side had 2–4 layers and were better preserved. On the door frames of the two rooms we found wallpaper fragments which may date from the eighteenth century.

The relatively well-preserved plaster layers could belong to the beginning of the nineteenth century. The building was owned by the von Knorrings at that time. The most interesting findings are Pompeian frames, draped fabrics, garlands, and lush and masterfully painted acanthus motifs.

The hall and the design of the second floor have been mentioned several times by art historians. The decor is rich but probably from a later period than so far expected.

The restoration of the building is still to be done, and interesting findings are planned to be exhibited.

Heli Tuksam (b. 1956) is a painter, conservator of wall paintings, and a professor at the University of Applied Sciences Pallas in Tartu. She has participated as a conservator, mentor, and expert in the restoration of more than 50 different public buildings, for example, Tartu City Museum, Tartu Town Hall, and the Art Museum of Tartu University. She has participated in the restoration and investigation of more than 20 manor houses, including Kiltsti, Voltveti, Hiiumaa Suuremõisa, Loodi, Esna, Toolamaa, and Aruküla.

Tuksam takes part in conferences with reports on wall painting restoration and she has published articles on this topic.

Riina Padar (b. 1986) earned a master's degree in Estonian philology from the University of Tartu in 2012. In 2020, she earned a bachelor's degree from the Pallas University of Applied Sciences' Department of Painting and Restoration. Her diploma work was titled "The Conservation and Mist Lining of the Canvas Painting *Holy Trinity* from Paadrema Church."

Padar has worked on the conservation and restoration of wall paintings, for example, the ceiling of a hall in Suuremõisa Manor in Hiiumaa, Estonia; the ceiling of a drawing room in Kulina Manor, Estonia; and a medieval wall and ceiling decorations in Koeru Church in Estonia.

She has conducted studies of historical interior decorations in several houses in Tartu, Estonia. The most voluminous of these were of the two houses on Lai Street in Tartu.

Feasibility Study on the Restoration of Kaunas Interwar Cafés and Restaurant Interiors and Project Proposals for Their Revival

Changed political circumstances shaped the interwar interiors of Kaunas's catering institutions: liberation from the Russian Empire, the independent state-building with a new political center, and the exchange of public structure with the growth of urban culture led to rapidly changing needs. Kaunas, as a new political center, attracted politicians, diplomats from other countries, and intellectuals. The population growth resulted in an increased need for new spaces for public institutions, while the mood of impermanence hovering in society developed different trends of the 1920s and 1930s.

In the thesis, the case study of interiors deals with catering establishments that reflect different models of the interior style prevailing during the period in question. Public institutions administered the interiors of buildings constructed during the Russian Empire period. They are characterized by recurrent academic and historical motifs complemented by the elements of national style. On the contrary, the private interiors of buildings of this period are characterized by the application of new trends, with the dominance of the art deco style, which is perceived as part of Western culture. Furthermore, newly built structures were equipped following the modern trends of pure functionalism, hygiene, and light, with fragmented elements of the national style.

The interiors created after the Second World War changed stylistically, but the layout of the premises (partitions, stages, niches) also changed. Revitalization project proposals have been prepared after analyzing the current condition, historical data, and use possibilities.

Rugilė Bružaitė graduated with her bachelor's degree in heritage studies in 2018 from the Kaunas University of Technology's Faculty of Civil Engineering and Architecture. The same year she entered the Vilnius Academy of Arts's Restoration of Art and Interior Heritage master's program with a specialty in the restoration of interior heritage. While studying, she conducted a comparative analysis of interior management methods of the Baroque sacral buildings the Vilnius Catholic church of Blessed Mary the Comforter and Vilnius Evangelical Lutheran Church, and was awarded the Jonas Rimantas Glemža prize. She participates and organizes events for the dissemination of knowledge of immovable cultural heritage.

Vidutė Povilauskaitė is a restoration architect and immovable cultural heritage protection specialist. Since 2010, she has been a lecturer for the restoration of art and interior heritage at the Vilnius Academy of Arts. She teaches a master's course in historical

interiors and restoration and the design of new structures in a historic environment, and supervises master's studies, final theses and master's-level restoration work.

From 1979 to 2000 she worked as an architect and project manager for Paminklų konservavimo institutas. Now she is working as UAB Projektavimo ir restauravimo institutas's architectural group leader. She plans and is involved in the protection of architectural heritage objects, historical interior conservation and restoration management projects. She is a member of the Lithuanian Restoration Union.

She is a co-author of the Old Arsenal of the Lower Castle buildings of Vilnius restoration and adaptation design project. She has also been the project manager for the restoration of a couple of historical buildings in Vilnius's Old Town. She is the author of the recovery project for the Palace of the Grand Dukes of Lithuania and was the palace historical interior reconstruction project leader from 2001 to 2016. She was part of the design team for the exhibition "10 Baltarusijos meno amžių" in 2014. She developed the Ilzenberg Manor ensemble palace interior project from 2017 to 2019. From 2003 she has been working as the Panemunė Castle design coordinator and is the architect for the restoration project. She actively participates in cultural heritage protection education and dissemination activities.

RESTORATION OF ARCHITECTURE

Emilija Daugėlaitė, Giedrė Filipavičienė, Vilnius Academy of Arts, Lithuania

Museum of Urban Wooden Architecture in Vilnius, Polocko St. 52 Interior Restoration Recommendations: Summer Practice Tasks

An integral part of master's studies in the field of architectural restoration of the Heritage Conservation Department is summer internships. In 2020, the object chosen for practice for architects was the house at Polocko St. 52, currently one of the most beautiful buildings of wooden architecture in Vilnius.

The aim of the internship is to get acquainted with the building's course of restoration and adaptation work. This includes architectural, construction, historical, and polychrome research material and preparation of project documentation, adjustments during restoration work and adaptation challenges. The task of the practice is to analyze the research material, taking into account the real design task: to prepare proposals for the restoration and adaptation of the interior for a café.

The building is located in the historic suburb of Užupis, in the protected zone of Old Town, Vilnius. Construction of the building began in 1876. The current image of the house was formed after a reconstruction carried out at the end of the twentieth century, according to the design of military engineer Antonovičius (1852–1936). The building is a typical example of historicism. Historical sources indicate that from 1918 to 1940 well-known artists of that time rented and visited apartments here.

Research and design work started in 2005. Unfortunately, there was still a lack of funds for real maintenance work. Currently, a restoration and reconstruction project is being implemented by the Vilnius City Museum of Wooden Architecture, adapting the building for cultural purposes. The plan for the project was prepared by the Vilniaus planas company, and the project manager is architect Vincas Brezgys. The uniqueness and purpose of the building place high demands on the selection of restoration methods and the quality of the work performed.

After the construction of the house was revealed, the research work continued. An interesting multi-stage interior polychrome decor reflecting the reconstructions of the house were found. The project was revised based on new research data, and more flexible engineering and technical solutions have been found.

During the internship, the complex process of design and project implementation was introduced. After the data of the newly performed polychrome research was analyzed, proposals for the restoration and adaptation of the interior of one first floor room for a café were prepared. During the preparation of the project, the functional needs and planned activities of the museum in this part of the building were taken into account.

The chosen concept is to restore the interior decor of the second stage, exhibiting the authentic decor elements of the other stages. The proposals include the arrangement of furniture, examples of equipment, and lighting fixtures. Modern, non-obscuring furniture was suggested. Warm, light-toned materials and subtle textures that do not compete with the reproducible interior were chosen.

Emilija Daugėlaitė was born in November 1993 in Meškuičiai in the Šiauliai district. In 2012, after graduating from Meškuičiai Gymnasium, she entered Vilnius College of Technology and Design to study interior design. In 2015, she studied at the Vilnius Academy of Arts to earn a bachelor's degree in architecture. Currently, Daugėlaitė is studying restoration of architecture at the master's level at the Vilnius Academy of Arts.

Giedrė Filipavičienė is an architect-restorer and certified specialist of cultural heritage protection.

She teaches courses in urban heritage protection, scientific research, and restoration of historic interiors at the Vilnius Academy of Arts, supervises master's students, and reviews graduation work.

Giedrė started work in the field of architectural restoration in 1973 at the Institute of Monument Conservation, where she worked until 2002. Later, she worked in the cultural heritage division of the Vilnius City Municipality Administration's state company Lietuvos paminklai.

Most of her creative activity involves the conservation and management plans of historical cities and projects for the restoration and adaptation of cultural heritage buildings. Her main projects include a regeneration plan for Old Town Trakai, protection regulations for Old Town Vilnius, strategies for preservation of Vilnius's wooden architecture, restoration of Užutrakis Manor, and the restoration and actualization of Trakai peninsular castle.

Heritage Conservation Projects as an Example of Restoring Valuable Cultural Elements to Life

The main goal of the presented projects, as well as of our department, is to preserve and improve the technical condition of historic buildings. The projects aim to develop cultural tourism, stimulate interest among various social and age groups, and complement the functionality of military and castle facilities. The projects consist of increasing the accessibility of tourism, adaptation of unused parts, and more effective use of tourism assets, which will increase the quality of use. The Department of Monument Conservation is a unit that conducts a wide range of didactic and scientific activities. The Cathedra carries out activities aimed at protecting and preserving the substance of the monument, inhibiting its deterioration and documenting this process. The primary goal of the conservation work is to save the matter and form of the monument for future generations.

Maintenance of monuments is:

- proper use of the object without changes in its condition;
- maintaining the conditions of interaction with the environment at the natural level;
- inhibiting deterioration, i.e. to detect its sources and minimize damage.

Rules of conservation:

1. PRIMUM NON NOCERE principles;
2. the principle of maximum respect for the original substance of the monument and all its values (tangible and intangible);
3. the principle of minimum necessary interference (refraining from unnecessary activities);
4. the principle that what is (and only what is) destructive to the original should be removed;
5. the principle of legibility and distinction of interference and its aesthetic subordination to the original (uncompetitive);
6. principles of reversibility of methods and materials;
7. the principles of performing all work to the best of our knowledge and at the highest level, together with full documentation of research results and the course of subsequent activities.

Biographies of the speakers. We are students of the Lublin University of Technology majoring in architecture, engineer architect Kostiantyn Pinkovskiy, engineer architect Pavlo Lozovskiy, engineer architect Oleksii Lazorenko. Our focus is on architecture related to monuments. During our studies, we also gained knowledge related to the

business-oriented development of inventory using a 3D scanner as well as using this device while completing an engineering thesis and a master's thesis, which you will see today. In addition to activities related to the university, we try to participate in national and international competitions. In 2020 we received first place in the competition for the best engineering diploma defended in 2019. We also attend various types of events organized by the university, architectural workshops, and research trips. We try to correctly design new architecture without imposing a heavy form that will obscure the essence and the original substance of the existing object or environment.

Nineteenth-century Industrial Territory in Kaunas's New Town Area: Analysis of the Development and Regeneration Concept

Architecture restoration studies at the Vilnius Academy of Arts is the only such MA studies program in Lithuania. During a student's bachelor studies, the subject of heritage is only briefly touched upon, introducing basic concepts only, so everyone who wants to study the subject further has many options, from restoration of Renaissance castles to projects for the regeneration of abandoned or neglected parts of cities. The latter option will be discussed in this talk: "The Southeastern Part of Kaunas's New Town, Known as Karmelitai: Analysis of the Development and Regeneration Concept." The goal of the talk is to examine the analysis methods used in the work and to understand which of those methods produced the most valuable results to help reach the project's final conclusions.

One of the first and most important steps was to understand the function and importance of the territory in the scope of the whole town. In this case, the historical part of Kaunas called New Town, to which the territory of Karmelitai was attached, had to be researched too. A detailed analysis of building features and structures from various periods allowed for a better holistic understanding of the whole of the New Town.

In parallel, analysis of historical and iconographical material was done as well as research of the territory's development during the period of the First Lithuanian Republic (1918–1940). It was observed that during that period especially, concern about the aesthetic and representational function of the territory increased significantly—new squares were planned, the directions of the streets were addressed, and regulations on building development were introduced. While researching documents related to building development held in Kaunas County Archive, the social standing of the territory grew clear—blue-collar workers were moving in, some of them working in industries based in the same area.

The analysis of New Town's historical evolution revealed that the area called Karmelitai is inseparable from the town's core. The plan, structure of space, and surviving authentic historical building fragments reflect the stages of Kaunas's evolution. Building development during the second half of the twentieth century had a significant impact on the historically formed urban structure, so the future changes of currently abandoned industrial buildings are important.

In the conclusion of this MA project it is proposed that the existing industrial functions that have historically occurred naturally should be embraced, making it suitable for the scope of a town center—it is proposed to create small-scale workshops of various kinds in close proximity to residential housing, creating closer bonds between local community members. Another proposition is to utilize existing under-used streets,

repurposing them for pedestrian use, making the Karmelitai district more appealing for neighboring residents.

Rasa Saltonaitė is an architect. In 2013, she finished her BA in Architecture at Vilnius Academy of Arts (VAA). During her four years of studies, she will remember her visual expression courses and the final project creation process the most. After her studies, she volunteered in Bulgaria, where she was a member of a youth theater group. In 2017, after four years of experience in the field of architecture, she was accepted to the VAA Architecture Restoration MA program. After finishing the MA, in 2019, she joined the Virmalda restoration company to work as an architect.

Giedrė Filipavičienė is an architect-restorer and certified specialist of cultural heritage protection.

She teaches courses in urban heritage protection, scientific research, and restoration of historic interiors at the Vilnius Academy of Arts, supervises master's students, and reviews graduation work.

Giedrė started work in the field of architectural restoration in 1973 at the Institute of Monument Conservation, where she worked until 2002. Later, she worked in the cultural heritage division of the Vilnius City Municipality Administration's state company Lietuvos paminklai.

Most of her creative activity involves the conservation and management plans of historical cities and projects for the restoration and adaptation of cultural heritage buildings. Her main projects include a regeneration plan for Old Town Trakai, protection regulations for Old Town Vilnius, strategies for preservation of Vilnius's wooden architecture, restoration of Užutrakis Manor, and the restoration and actualization of Trakai peninsular castle.