

UDC 75.052.025.4 (497.12)

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ČELOVNIK, FOJANA, PANGRČ GRM, AND KRTINA (DIFFERENT PROBLEMS OF CONSERVING)

Varstvo spomenikov 17—19, 1971—1973 (1975) 2, p. 75—88, Slov. (Engl.), 9 photos, 16 drawings.

The author presents restoration procedures and problems, in connection with the uncovering and consolidating of the wall paintings in the four village churches. Each of them was putting questions and causing troubles that had to be solved differently at different places. Sometimes it was possible to have also a simple, but imaginative and efficient remedy for it. At some spots the preserved fragments of the frescoes had to be detached in order to be further treated and then, consolidated, placed again in their former positions.

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GRAPHIC DOCUMENTING OF THE RESTORATION-CONSERVATION WORKS ON SOME ART MONUMENTS

Varstvo spomenikov 17—19, 1971—1973 (1975) 2, p. 69—74, Slov. (Engl.), 3 photos, 5 drawings.

First, the author reminds us of how an artist makes preparations for his work (by preparing rough sketches, studies, cartoons, and the like), then passing over to the statement that also before the immediate treatment of a work of figurative arts, damaged in any possible way, it is necessary to make some sort of drafts, which should — in addition to the written word — in a most possible illustrating manner — represent the state of the work of art damaged, as well as the restoration-conservation work to be done thereon.

The main emphasis of the article is laid upon the statement that it is possible or even necessary to use, in this kind of documentation of our work, graphically shaped symbols, to be also presented by the author, for the concrete case and as a whole.

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SCULPTURE AND PAINTS

Varstvo spomenikov 17—19, 1971—1973 (1975) 2, p. 93—95. Slov. (Engl.).

Slovene Gothic sculptures were originally, as a rule, painted. The delimitation between a plastic arts work and a painting has not yet been marked in a clear way, the expressive possibilities of the two media have not yet been completely exhausted. Time has shown that the paint at least when a fine status is involved, plays a subordinate part only. For this reason, the restorer should pay his attention primarily to the sculptural element, and its polychromatism should be treated as an element distinguishing the plastic element.

UDC 75.052.025.4 (497.12 Mirna).

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MIRNA

Varstvo spomenikov 17—19, (1975) 2, p. 89—92, Slov. (Engl.), 1 photo, 1 drawing.

The frescoes in the parish church at Mirna range along the most beautiful and among the best preserved ones of ours. They were uncovered and restored in the year 1968. In consolidating the plastering there was employed a new procedure: metal shreds combined with lime mortnar. The retouchings were made in the lime technique only, whereby an integration within the painted area as a whole was obtained.