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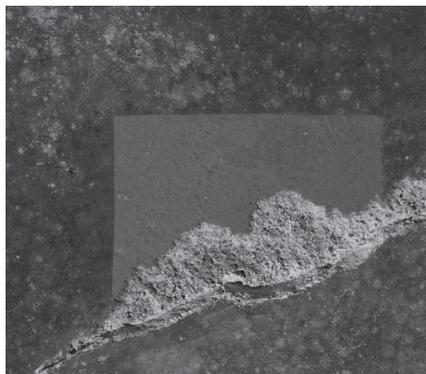
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SUMMARIES

THE CULTURAL HERITAGE ACT AND THE PROFESSION OF CONSERVATORS-RESTORERS IN BULGARIA

Ivan Vanev

The paper considers the development of conservation of cultural heritage in Bulgaria over the recent century focusing on specialized education and training, which ensures the competence of each conservator-restorer. The requirements for such education have been defined for decades now and provided for in various international documents. Reports from the 1920s and the 1930s kept at the archives of the National Archaeological Museum in Sofia show that even then specialized education and training and experience in the field were required for assigning conservation works. It is a well-known fact that the conservators-restorers working in Bulgaria in the first half of the twentieth century have acquired experience abroad through training in techniques and technologies of fine arts and follow-up-schooling at various conservation studios. In the 1960s, professionals, who have majored in conservation at European universities, commenced their work in Bulgaria. Specialized education here has been established in 1973.

In defiance of the above, in 2009 a Cultural Heritage Act was adopted allowing for people without any such specialized education and training to undertake conservation projects. According to Article 165 of the Act, a public register of the persons entitled to undertake conservation projects was created. Over 400 individuals have been entered for the time being, who alongside the certified conservators-restorers, are legally capacitated not only to undertake conservation interventions but also to devise conservation programmes, lead projects, conservation studios and labs.

With this Act, the Ministry of Culture neglects the century-long history of conservation in Bulgaria, making pointless four decades of educational tradition at the National Academy of Arts and putting in jeopardy the future of cultural heritage in Bulgaria.

ON THE CONSERVATION AND PRESERVATION OF THE THRACIAN TOMB BY THE VILLAGE OF ALEXANDROVO

Valentin Todorov, Peter Popov

The Thracian tomb by the village of Alexandrovo was unearthed in December 2000 by the archaeologist Georgi Kitov to soon gain international popularity for several reasons: first of all, it is decorated with fascinating wall paintings of hunting scenes. Second is the technique of the murals. The tests proved that these are among the earliest examples of the ancient encaustic painting. And last but not least, it is their authenticity and cohesiveness, which render them interesting to contemporary researchers of Antiquity. The authors share their experience in their efforts to preserve this invaluable treasure-trove. The steps taken by governmental and municipal authorities, Bulgarian and foreign experts are presented chronologically. Ingenious solutions of conservation problems in conditions of high relative humidity (over 90 %) such as re-bonding of the stucco to the stonemasonry, stabilization of the flaking and scaling wall paintings, removal of efflorescence and incrustations are shown. Issues of preservation and exhibition of the tomb are also discussed while some of the mistakes are pointed out and solutions to the ultimate exposition of the tomb are offered. These solutions are based on four international expert reports: on the research and the conservation of the murals, on the interior microclimate, on the microbial protection and on the conservation of the stone masonry. The paramount idea of preserving the authenticity of the murals without unnecessary conservation intervention is being defended in correspondence with their high cultural, historical, scientific and educational value.

ARCHAEOLOGICAL SITES WITH MOSAIC FLOORS IN ANCIENT PHILIPPOLIS: PROBLEMS AND CONDITION

Elena Kantareva-Decheva, Mina Bos-pachieva, Cynthia Luk

The modern city of Plovdiv, successor to the ancient Philippopolis, is the

second largest city in Bulgaria and one of the oldest cities in Europe. It is strategically situated at the crossroads of Europe and Asia Minor, in the middle of the Thracian lowlands, around seven unique hills. Throughout its long history Plovdiv has been inhabited by Thracians, Macedonians, Romans, Byzantines, Slavs and Proto-Bulgarians.

Remains of the ancient town of Philippopolis were discovered 3–4 meters under the level of the present-day centre of Plovdiv. A large number of the excavated public and private buildings were decorated with floor mosaics. The mosaics in ancient Philippopolis date from two periods: the II and III century AD and the IV well through the VI century AD. The mosaics of the first period belonged to *thermae* and representative buildings, while those of the second period occur in Early Christian basilicas, residences and private homes.

Over the years, the bulk of the mosaics have been lifted with some of these transferred to new supports, but there still are a lot of fragments, left untreated with the attached protective facings and kept in inappropriate conditions. The problems of the untreated mosaics are mainly related to the adhesives applied to attach the facings, which have lost their adhesive qualities because of ageing and are susceptible to microbiological growth.

The biggest problem with mosaics conserved over 20 years ago appears to be their new supports (backings). The most popular technology then was to lay epoxy resin with inert fillers onto the back of the mosaic along with reinforcing iron bars. Due to the lack of proper metal construction, improper storage and the ageing of the epoxy resins, these mosaics are now in quite poor condition. All these fragments have to be urgently re-treated.

Mosaic floors preserved in situ and to be exhibited along with part of the buildings they belong to are: the EIPHNH building, the building with the Marine Scene floor mosaic, as well as the two basilicas. At this stage, the mosaic flooring of the EIPHNH building and of the Small Basilica have been conserved and exhibited with the joint efforts of a Bulgarian-American team of conservators-restorers with the support

of US Ambassadors' Fund for Cultural Preservation in Washington D.C. and the America for Bulgaria Foundation.

The rest of the mosaic floors preserved in situ or lifted in the past are now in danger of being destroyed.

**MATERIALS FOR THE
ILLUMINATION OF
MANUSCRIPT COD. D. GR. 212
FROM THE IVAN DUICHEV
CENTER FOR SLAVO-
BYZANTINE STUDIES**
Nikifor Haralampiev

The Lectionary Cod. D. gr. 212 was completed in 1378 at the Hodegon monastery in Constantinople and is richly decorated with illuminated headpieces and initials. In the XIX century the codex was rebound and 12 full-page miniatures, dating from the XI–XII century, were added to the book block. The present contribution discusses the results from the scientific analysis of the parchment, the gilding, the pigments and the binding media used for the decoration from the two periods. The methods employed for the identification of the materials include visual analysis, SEM-EDS, micro-Raman spectroscopy, FTIR, ELISA and HPLC.

The parchment from the two periods is made of goat skins. The XIV century folios are coated with ground, consisting of white lead in egg binder. Similar ground was found also in other manuscripts, originating from the Hodegon monastery. The parchment for the earlier miniatures is covered just with a thin layer of calcium carbonate.

The pigments identified in the XIV century decoration include: white lead, orpiment, yellow ochre, vermilion, red lead, indigo and lazurite of different purity. Surprising results were obtained from a sample from f. 242r, where the material, used to paint the darker areas over the vermilion in the headpiece, was found to be iron gall ink. The binder used in the most of the headpieces is plant gum, but on the folios 121v and 306r the paint media is egg. The gilding in all of the examined headpieces was made with 24-carat leaf gold, except for the headpiece on f. 306 where the gold leaf contains about 6 % silver.

The pigments identified in the XI–XII century miniatures are: white lead, lead-tin yellow type II, pararealgar with little amount of orpiment, yellow and red ochre, vermilion, red lead, lac dye lake, lazurite, indigo, carbon (possibly bone) black and iron containing black

pigment. The binder in all successfully analyzed samples was found to be egg. Egg was used also as an adhesive for the gilding. Both gold leaf and powdered gold, containing 3–4 weight percent silver, was used in different areas of the miniatures. The low silver content led to a reddish purple discoloration of the gilding, where it was in contact with the sulfide ions from the pararealgar pigment (As₄S₄). The reason for the color shift is most probably the formation of different red silver-gold sulfides such as AuAgS. The thickness of the gold leaf from the two periods is very similar and is between 125 nm and 150 nm.

**ON THE TECHNIQUE OF THE
MURALS IN THE CHURCH
OF ST GEORGE IN VELIKO
TARNOVO**

Mladost Valkova

The paper gives a summary of the results of a research into the materials and techniques of the seventeenth century murals in the Church of St George in Veliko Tarnovo, subject of an MA thesis defended at the Nicholas Copernicus University of Torun, Poland in 1971. Archival information about the overall architectural conservation and the conservation of the church decoration in the period between 1963 and 1975 complement the given data of the analytical methods and interpretation of the painting techniques in the then unexplored site of the Post-Byzantine period. The study and conservation-restoration of the Church of St George is a typical example of how the churches in Veliko Tarnovo and the village of Arbanasi damaged in the earthquake of 1913 have been conserved as well as of the government policy until the late 1980s of safeguarding the religious sites of cultural significance being at the same time a document of a stage in the development of the conservation science and practices in Bulgaria.

**UNKNOWN FACTS ABOUT THE
CONSERVATION OF THE OLD
METROPOLITAN CHURCH OF
SS PETER AND PAUL IN VELIKO
TARNOVO (1913–1981)**

Plamen V. Petrov

The church, often said to be the most attractive site in the capital of the Second Bulgarian Kingdom, enjoys spe-

cial research interest. Still this paper is the first ever publication dealing with the architectural reconstruction and conservation interventions on the wall paintings ensemble in the wake of the devastating earthquake that hit Veliko Tarnovo in 1913. Immediate rescue actions led by Bogdan Filov were taken, aiming to preserve what had survived of the building. In the period 1920–1965 nothing was done to rebuild the damaged structure.

In the mid 1960s this indifference was put to an end, but the interventions made were so drastic that even today they are confusing the researchers. The article sheds light on a number of discrepancies with the original architectural plan of the church, as evidenced by archival documents kept at the archives of the Restavracia Ltd Company as well as of the National Institute for the Intangible Cultural Heritage. Architect Boian Kuzupov, who led the architectural reconstruction works, admitted that these were sham and hypothetical.

The cases of the wall painting ensemble restoration also alter to a great extent the existing 'truths' of it. The documentary archives show that some of the fragments of the painting layer have also been localized hypothetically under the leadership of Kostadinka Paskaleva. It was Lozinka Koinova-Arnaudova, who led the restoration activities.

**TWO LATE MEDIEVAL NEWLY
DISCOVERED CHURCHES IN
SOFIA: ARCHAEOLOGICAL
RESEARCH AND MONUMENTAL
WALL PAINTING**

Snezhana Goryanova, Vladimir Tsvetkov

Since the adoption of Christianity as the official religion Sofia has been a city that followed the Christian tradition, regardless of any political changes. Although from the 15 c. on the appearance of Sofia gained in oriental features with the multitude of minarets of new mosques or of churches turned into mosques, the Bulgarian population continued to keep their religious traditions. Downtown, in the territory of the former ancient fortress and its immediate surroundings, developed Bulgarian neighborhoods and small Christian churches were built, which functioned in the course of several centuries. In the area concerned there are more than a dozen of them. Most of these, though no longer existing, are

identified and known by the names of their patron saints.

Parts of two of these churches, together with their adjacent cemeteries (necropoli), were discovered during an archaeological survey in Sofia in 2010. They bear the signs of the modest late medieval architecture in the conditions of a foreign national and religious domination, but impress with their rich mural decoration. Indicative of the effort to consolidate the Christianity are the repeated interior reconstructions and reorganizations and the renovation of the murals.

The study of the painted mural decoration of the two newly discovered churches began in March 2010 and its main task was to determine the quality and quantity of the fragmentary preserved original. Only after that an overall concept for exhibition should be worked out, which had to be consistent with the construction context of the metro station. Through the executed stratigraphic analyses six painting periods in "Church No 1" and two periods in "Church No 2" were found. This rich pictorial life of

the churches gave good reasons to undertake detachment of the mural paintings from the wall and treatment of the detached fragments. The working plan included also lifting and temporary displacement of the architectural structures with provided taking them back in situ when the metro construction works are completed.

The activities ensuring the successful detachment of the murals were as follows: removing late white plasters, which covered the paintings; facing the painting surface with a protection layer; cutting to form fragments according to a previously drawn scheme; stratifying the separate painting periods, and moving the detached fragments to a conservation studio for further treatment.

Two thirds of the detached murals have been treated so far. After the restoration activities are completely accomplished part of the murals will be mounted back on the original architectural structures, which are to be exhibited in the Antique Cultural and Communication Centre „Serdika”.

TEMPORARY COVERS FOR ARCHAEOLOGICAL STRUCTURES – ADVANTAGES AND DISADVANTAGES

Krassimira Frangova

The article previews the most commonly studied and used materials for protective covers for archaeological remains throughout Europe. A number of methods and materials were tested in the last decades and their properties were carefully studied. Both their advantages and disadvantages were described as well as the some methods that could get around the disadvantages.

Although there is a certain slow change in the practice in Bulgaria, the status quo is still widely unchanged. The materials used for reburial, backfilling and covering of archaeological remains in general has not changed much. The general idea is that a polyethylene sheet and a shallow cover of soil/sand is enough for short term (including season-to-season) protection of the structures – a technique that was rejected from the professionals all over the world decades ago.