

Il monitoraggio entomologico negli ambienti archivistici: un'esperienza nell'Archivio di Stato di Roma

*Monitoring entomological aspects of archives: a case study at Rome's State Archive*

The results of an entomological monitoring project, carried out at the State Archive in Rome, show that entomological traps are useful in preserving and protecting documents and manuscripts. The three types of adhesive traps used in the project revealed a wide variety of insects which constitute a serious threat to the integrity and long-term preservation of the documents.

GIS: uno strumento per la rappresentazione organizzata delle informazioni sui processi di restauro e conservazione

*GIS: a tool for organizing and presenting information on restoration and preservation projects*

This paper describes the new GIS application which now forms part of the Risk Map project. The software has been developed for in-depth study of the state of preservation of artworks and other cultural assets which have been restored. The application is based on the results obtained from interdisciplinary activities – a standard feature of ICR's restoration work – and sets out to present the information in an organic way.

Diagnostica nel 1940: le indagini agli Uffizi su due tavole di Botticelli e Tiziano

*Diagnostics in 1940: surveys carried out by the Uffizi gallery on two panels by Botticelli and Titian*

When Italy found itself at war in June 1940, a special operation was set up to protect artworks from bomb attacks. As part of this project, paintings which could be moved were transferred to specially equipped bomb shelters or to secret storage areas. But before being packed and moved, each work was examined to ascertain its state of preservation, as in the case of the *Coronation of the Virgin* by Botticelli and the *Madonna of the Roses* by Titian, both belonging to the Uffizi gallery. The paintings were examined by the leading restoration experts at that time: Ugo Procacci, Cesare Brandi, Augusto Vermehren, Mauro Pellicoli, Selim Augusti. The article re-examines the project through unpublished documents shedding light on the phase immediately prior to the early stages of the Central Institute for Restoration set up in 1939 in Rome, but officially inaugurated on 18 October 1941. The diagnostic surveys conducted in 1940 and the critical appraisal they led to are compared to present-day work in order to understand the causes of the deterioration in the light of recent research techniques, and to evaluate in historical terms the methodological model which would become the foundation of ICR's activities in subsequent years.

Il Carnevale Romano di Orfeo Tamburi al Palazzo dell'Anagrafe di Roma: tecnica di esecuzione e materiali costitutivi

*The Roman Carnival by Orfeo Tamburi at Palazzo dell'Anagrafe in Rome: painting technique and constituent materials*

The wall painting entitled *Roman Carnival*, carried out in 1939 in one of the main rooms of the ex-Palazzo del Governatorato in Rome (now Palazzo dell'Anagrafe) is the only fresco produced by painter Orfeo Tamburi during his time in Rome, in close contact with the leading figures of the group known as the

## ABSTRACT

Scuola Romana (Roman School). Historically speaking, the work was produced within the 1930s artistic milieu when many Italian artists were interested in recovering traditional techniques which had been lost. To do so, they studied ancient manuals and tracts dealing with painting in order to rediscover traditional artistic practices, adapting them to modern usage in technical terms. Examining the *Roman Carnival* provided a unique opportunity for close study of practical and ideological aspects of recovering ancient techniques through the experience of an established artist. Studying Tamburi's painting technique was carried out by comparing the information gleaned from visual examination, from the results of scientific tests on samples of pigments in powder form, and on stratigraphic sections of plaster and painted surface, as well as historical and documentary research relating to the technology of the period and the painter's career, with particular reference to the Roman period. This made it possible to find out how the work was produced and the nature of the constituent materials, leading to interesting conclusions in terms of the history of techniques and their relationship with art. The outcome was that this work has now been included amongst the important wall paintings to be preserved.

I frammenti dipinti altomedievali di Santa Susanna in Roma: nota analitica sui materiali e sulla tecnica

*Biological deterioration of archaeological items in the Baia protected marine area*

During archaeological excavations in the church of Santa Susanna in Rome, thousands of fragments of painted plaster (dating from the late 8<sup>th</sup> century AD) were found in a Roman sarcophagus. Putting all the pieces together produced a reconstructed painted surface depicting the *Lamb of God (Agnus Dei)* on a blue background, as well as an enthroned *Virgin with Child flanked by two Saints, and five figures of other Saints*. The article presents the analytical results obtained by examining the plaster and the pigments using a mineralogical microscope, X-ray diffraction and X-ray microanalysis associated with an scanning electronic microscope. This showed that the materials included ochre, minium, St John's white, vegetal black, Egyptian blue, and a yellow pigment containing lead and vanadium (probably vanadinite) never before found in works from the late 8<sup>th</sup> century AD.

Il restauro dei vetri dorati e graffiti del Museo Diocesano di Recanati

*Restoration of gilded glass and graffiti from the Diocesan Museum of Recanati*

Restoration was carried out on a group of gilded glass items, graffiti and paintings from the Giotto period (dating from the first quarter of the 14<sup>th</sup> century) coming from the Diocesan Museum of Recanati. This made it possible to study the techniques used and the problems relating to their restoration using non-destructive techniques whenever possible. Compared to the materials Cennino Cennini lists in his work, a different choice of pigments was found (azurite, red lacquer, cinnabar, copper-based resin, vegetal black) and the presence of some coloured areas done with a brush on glass, as well as a tin lamina on the back of some items. The information obtained was compared with that from other restoration work carried out on similar objects. The article illustrates the various phases of the preservation work which involved removing extraneous matter and replacing it with neutral material, correctly positioning the parts of the diptych, and constructing a support for the panel with the *Crucifixion* (which was missing) in order to prepare the work for display in the museum.