

La fotoluminescenza del blu egiziano nelle sezioni storiche della Villa di Livia dell'ISCR

Photoluminescence of Egyptian blue in the stratigraphic sections taken from Livia's villa by the ISCR

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Starting in 1953, the Higher Institute for Conservation and Restoration (ISCR) collected and filed all the cross sections carried out on works undergoing restoration or examination, including those relating to the wall paintings in Livia's villa at Prima Porta (Rome). The whole cycle of paintings was detached in July 1951 after unsuccessful attempts to conserve them in situ. Then, after being fully restored, they were put on display in 1953 at the National Roman Museum in Rome.

During the project, ten cross sections were prepared, using samples taken from the left-hand sidewall. The application of optical microscopy visible-induced luminescence imaging to the examination of these sections made it possible to detect the presence and distribution of Egyptian blue in the painted layers.

All the sections have two or more layers, the first of which is made up of Egyptian blue alone or mixed with green earth. Granules of Egyptian blue were also present in the other layers. In addition, analysis using SEM-EDS showed the presence of yellow and red ochre mixed with cinnabar.

I rami dipinti di San Martino delle Scale: elaborazione di una scheda conservativa per i dipinti su supporto metallico

Documenting painted copper works in the monastery of San Martino delle Scale followed by drawing up a conservation report card for paintings on metal supports

Belinda Giambra, Marta Giommi

The article describes a conservation card for recording and documenting paintings on metal, the outcome of a project devised and conducted by the authors, which originated at the Benedictine monastery of *San Martino delle Scale* in the province of Palermo. The monastery's artworks include several paintings on copper, and the conservation records – started by the *Accademia a Indirizzo Restauro Abadir* – highlighted the absence, in the card system devised in recent years, of records for conservation documents relating to these particular types of objects which are quite rare.

The completed card is the result of theoretical studies and a long period of experimental application conducted on the monastery's paintings on copper; there is also a guide to compilation and an illustrated glossary with images of the headings on the card regarding technical data and the state of conservation.

La *Susanna e i vecchioni* della Galleria Doria Pamphilj. Nota tecnica su un'opera tarda di Annibale Carracci

"Susanna and the Elders" in the Doria Pamphilj gallery – technical note on a late work by Annibale Carracci, and thoughts on how he influenced subsequent landscape painting

Pietro Moioli, Claudio Seccaroni

Radiographic investigation and X-ray fluorescence (XRF) on the panel painting of *Susanna and the Elders* in the Doria Pamphilj gallery – recently confirmed as a late work by Annibale Carracci through technical and stylistic clues – made it possible to examine closely the complex process of creating the composition, and the range of colours used on the palette.

Regarding the colours, a significant aspect is the absence of copper in all the areas investigated, showing that the painter deliberately avoided a wide range of pigments (greens and blues) much used in oil painting at the time. The same characteristic was also found on other oil paintings by Annibale and his circle, as well as on other landscapes by major painters working in Rome in the 17th century, indicating particular ideas about the choice of materials used for greens in this kind of painting.

ABSTRACT

La conservazione delle calzature storiche presso il Laboratorio manufatti in cuoio dell'ISCR

Conservation of ancient footwear at the ISCR leather laboratory

Anna Valeria Jervis, Michael Jung, Mariarita Giuliani, Marcella Ioele

Over the last twenty years, historical disciplines have devoted increasing attention to the events of daily life and the people and communities involved, through the study of everyday objects, their technology and how they were used over time. Alongside this development of humanistic studies, the conservation of objects related to functional use acquired greater importance, both in Italy and internationally; such objects were often considered to be minor works when compared to painting, sculpture and other forms of artistic expression that received more recognition for centuries.

This line of research began in the 1980s with the activities of the ISCR leather laboratory, while the systematic study of ancient footwear dates from 2006.

The study was initially carried out on three pairs of rare sandals (used by popes) in the collection of medieval liturgical items at Castel Sant'Elia near Viterbo. Regarding the restoration of a pair known as "*con arabesco*", dating from the 13th century, an interdisciplinary working group made up of humanists, scientific experts and restorers, carried out in-depth studies on these items. Historical research made it possible to examine aspects such as the technology of fabrication, the types of decoration, and the cultural setting, probably located in Sicily under Arab and Norman domination – thus providing interesting information on the importance of commercial and cultural exchanges in the medieval Mediterranean world.

The techniques of fabrication and diagnostic investigation of the constituent materials made it possible to gain useful information for the conservation work, which was designed first and foremost to take account of problems linked to recreating and maintaining the shape and form, including storage and display.

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 Restauri contemporanei. Petar Lubarda, un pittore serbo tra modernità e ricerca

Petar Lubarda: modernity of the technique, conservation problems and treatments

Francesca Capanna, Donatella Cavezzali, Grazia De Cesare, Paola Iazurlo, Vanja Iovanovic

The Twentieth century is characterized by innovations in the pictorial binders of art. Both traditional materials such as oils (in the formulations in tube), both new medium such as the various types of enamels and vinyl acrylic binders are produced industrially, used from time to time on conventional or atypical supports, these ones often derived from building trade. Petar Lubarda (Cetinje, 1907-Belgrade 1974) was a Montenegrin painter. He studied in Paris and Belgrade and its wide activity can be considered very modern because it explored the potential of the new techniques of his century. In the cooperation project between Italy and Serbia, which involved the Higher Institute for Conservation and Restoration (ISCR) of Rome and the Central Institute for Conservation (CIK) of Belgrade, three works of this author have been selected to study the technique and its degradation, and to develop restoration guidelines.

In the painting *Lament for the poet* (1970) the artist picks up the innovations introduced by Siqueiros, who first used the pyroxylin enamel applied on rigid chipboard, and follows also the example of Picasso that used oleoresinous enamel on hardboard. Lubarda uses here nitrocellulose on masonite with the technique of "dripping" in the manner of Pollock, that was a pupil of the same Siqueiros.

In the more traditional oil on canvas *Nokturno* (1957), the artist controls the drying and absorbs the excess of binding applying sheets of newspaper on the surface, of which remain some traces, as Rothko made. In the *Battle of Kosovo* (1953) uses very early a so called "special tempera", identified by the analysis as vinyl paint emulsion.

The sad family vicissitudes occurred after his death brought his personal collection – to which these works belong – to fall into a state of considerable abandon, which has led it to a rapid degradation.

The macroscopic extensive damages have required the development of specific treatments for each form of degradation, with conservative solutions that have permitted the complete recovery of the master's work.

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