

Conservation of Banners with Double-Sided Oil Paintings: An Experiment on the Assembly of Separately Restored Pieces

Milda Tičkaitė

Vilnius Academy of Arts

Maironio g. 6, LT-01124 Vilnius, Lithuania

milda.ti@gmail.com

—— The conservation of banners with double-sided oil paintings has always faced the problem of integrating the textile part and the painting, which can no longer be solved. Either the conservation or the preservation method has to preserve the banner and the painting from further deterioration. There are very few publications on the conservation of church banners with oil paintings that highlight the main problems encountered in the conservation of these ecclesiastical objects. Most articles present the conservation of flags or painted flags, but there is no mention of the experimental aspect. There are even fewer articles on experiments with materials for the restoration of church banners. As museums deal with the problems of small storage and maintenance, the preservation of banners with oil paintings is at risk. This article presents an experiment carried out during my master's studies at Vilnius Academy of Arts in the conservation of a church banner with the double-sided oil painting *Assumption of Mary/Guardian Angel* at the Lithuanian National Museum of Art. The experiment tested three different ways of displaying/preserving the banner with a double-sided oil painting.

Keywords: banner, oil painting, restoration, experiment, displaying, storing.

Introduction

The conservation of banners with double-sided oil paintings has always faced the problem of joining the textile part and the painting, which can no longer be solved. Either the conservation or the preservation method must protect the banner and the painting from further deterioration. Conservators are always faced with the problems of how to conserve the banner without separating the textile from the painting, stopping the painting from deforming, or joining the separately conserved parts. The dimensions of the banners vary, but the larger the painting, the more susceptible it is to deformation and the more complex the storage conditions required. It is also important to choose good adhesive materials that are not severely affected by relative humidity.

Another problem is the method of preservation, which is different when it comes to an exhibition, a repository, or a private collection. It is also important to remember the reversibility of materials and not to damage the authentic parts of the banner. The most common problems encountered during display are the visibility of both sides, the weakness of the textile fabric, the weight of the banner, and the susceptibility to humidity. Storage space is an issue when banners are extremely large. In this case, a separate storage container must be constructed or a design for the banner must be devised that does not take up too much space in the storage area.

There are very few articles on the restoration of banners with oil paintings highlighting the main problems encountered in the conservation of these ecclesiastical objects. The studies that have been presented mainly deal with the conservation of flags or standards (L. C. Tonkin, J. Marcuccio, C. Marziali, S. Marziali). Most articles present a case study without a broader analysis of other possibilities and future risks.¹ There are a few articles that provide a solution to the persistent tension of the two-sided picture and its preservation.² This is where the spring tensioning system is often used in the conservation of double-sided standards.

1 Cesari Paola, Laurini Simona, Lavorini Barbara, Nagasawa Tae, Rossignoli Guia, Sarti Arianna, and Acidini Luchinat Cristina, "Restauro Conservativo Di Stendardo Tessuto E Dipinto Della Chiesa Di San Maurizio Erba (Como)" in *Lo Stato Dell'arte 3: III Congresso Nazionale IGIC: Volume Degli Atti. Palermo, Palazzo Steri, 22-24, Settembre 2005* (Florence: Nardini Editore, 2006), 414-420; Jole Marcuccio, Claudio Marziali, and Stefano Marziali, *Restauro di uno stendardo dipinto a olio su due facce: un nuovo metodo d'intervento per il trattamento di tagli nei supporti tessili* (Kermes 76, Nardini Editore, 2009), 1-12.

2 Eugenie Knight, Paolo Pastorello, "Problemi conservativi di tele dipinte sulle due facce", in *Materiali e Strutture*, IV, no. 3 (1994): 107-124.



1. A, B

Church banner with a double-sided oil painting *The Assumption of Mary/Guardian Angel* from the Lithuanian National Museum of Art, photo by Milda Tičkaitė, 2021

Most of the time, a banner with a double-sided painting is simply kept lying flat. In Italy, for example, many of the preserved standards are stretched by spring or magnet systems, as these large-scale paintings do not have a textile component.

As the main concern is the preservation and conservation of banners with oil paintings, this article discusses several ways of integrating the textile part and the double-sided painting. As the focus is on the assembly method, conservation processes such as tear mending, lining, and reinforcement of the old textile part of the banner or the double-sided painting are not considered. The aim is to solve the problem of how to preserve the banner so that the painting does not become distorted while it is sewn in the textile part. The article presents an experiment carried out during my master's studies at Vilnius Academy of Arts during the conservation and restoration of a church banner with the double-sided oil painting

The Assumption of Mary/Guardian Angel at the Lithuanian National Museum of Art. [figs. 1 A, B] During the experiment, three different ways of displaying/storing the banner with double-sided oil painting were tested. The aim of the experiment was to investigate a non-traditional method that would stop possible damage to the object during storage in the museum after the restoration process was completed and to see if any of these methods are suitable for the installation of a restored double-sided oil painting with a textile component. Also investigated were whether the materials used are affordable for museums with a small budget and whether the materials and type of restoration will damage the historic object.

A new double-sided oil painting and a woolen textile part were produced for each method. The first test was the stretching of a standard adaptation for a textile banner with a double-sided painting by Pier Franco Nicola.³ The second test was based on an original proposal by Eugenie Knight, presented during the webinar “Structural treatments on double-sided paintings.”⁴ The third test was based on a suggestion by Prof. Audronė Petroševičiūtė, supervisor of the practical part of the aforementioned master’s thesis. These authors’ contributions have been selected by the author of this article as worthy of testing.

In the Lithuanian context, this publication is new and of relevance, as the country’s principal museums are full of banners of the type in question and new solutions and an integrated approach are needed. As can be seen from foreign publications, more attention has been paid to the conservation and removal of deformations in standards (large-size painting-banners). This experiment is an attempt to find possible ways of preserving banners with double-sided oil paintings, based on the heritage of Lithuanian banners and flags.

3 Pier Franco Nicola, “A large processional banner, preservation of its status with magnetic tensioning”, in *Structural treatments on double-sided paintings* (Torino: Centro conservazione e restauro “La Venaria Reale”, 2020), <https://www.centrorestaurovenaria.it/case-studies-and-professional-experiences-double-sided-paintings-webinar-video>

4 Eugenie Knight, “Double sided paintings: typical problems, untypical solutions”, in *Structural treatments on double-sided paintings* (Torino: Centro conservazione e restauro “La Venaria Reale”, 2020), <https://www.centrorestaurovenaria.it/case-studies-and-professional-experiences-double-sided-paintings-webinar-video>.

Experiments

First experiment based on Pier Franco Nicola's stretching of a double-sided standard

In the webinar “Structural treatments on double-sided paintings”, Pier Franco Nicola⁵ presented the procedures for the restoration of a double-sided standard.⁶ As the 2 × 1 meter standard was easily damaged and fragile, it was necessary to design a structure that would ensure that the double-sided painting would be continuously stretched and visible from both sides. As the standard is a double-sided painting of huge dimensions with small decorative textile features such as a hanging part and decorative fringes, it was relatively easy to design a frame with magnetic tension.

This was the starting point for the first experiment, which led to the idea of adapting Pier Franco Nicola's solution for the display of a restored church banner with a double-sided painting sewn into the textile part.

At the beginning of the experiment, a new wool textile banner was sewn to match the proportions of the church banner with the double-sided oil painting *The Assumption of Mary/Guardian Angel* from the National Museum of Art of Lithuania, which was the model for the master's thesis.⁷ Following a scientific analysis of this banner painting,⁸ a new double-sided painting⁹ was created using skin glue on linen canvas (first preparatory layer 5%, second preparatory layer 10%) and three coats of emulsion primer on each side (10% skin glue, Champagne chalk, egg, linseed oil) and painted with Master Class oil paints. The finished double-sided painting was double coated with a protective layer of dammar varnish (dammar in turpentine 1:3) [figs. 2, 3]. The results of the research for the painting *The Assumption of Mary/Guardian Angel* were used to create a new painting using similar materials.

Once the painting was finished, thin, lightweight polyester strips were prepared and cut to cover all four edges of the painting. Half-centimeter-wide

5 Pier Franco Nicola is an authorised conservator for treatments on easel paintings, wooden sculptures, wooden furniture, wooden structures and decorated architectural surfaces. He has been active for more than 30 years, especially in Piemonte working exclusively on artifacts subjected to the ministerial safeguard.

6 Pier Franco Nicola, “A large processional banner”.

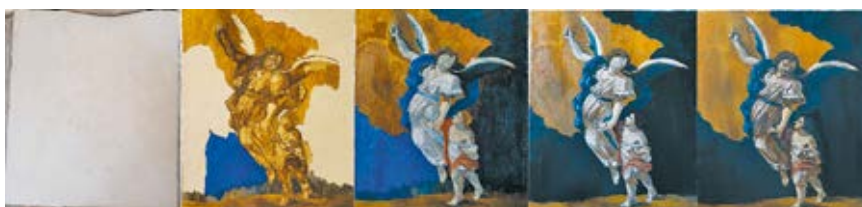
7 Measurements of the church banner “The Assumption of Mary/ Guardian Angel” are 178 × 129 cm, so the experimental banner was made at 180 × 130 cm.

8 Document on chemical analysis of Church banner with a double- sided oil painting “The Assumption of Mary/ Guardian Angel”, restoration technologist dr. Jurga Bagdzevičienė, 2021, in archive of Pranas Gudynas restoration centre.

9 Measurements of the double-sided painting are 70 × 60 cm.



2.
Experiment no 1. The making of the new painting *Assumption of Mary*, photo by Milda Tičkaitė, 2021



3.
Experiment no 1. The making of the new painting *Guardian Angel*, photo by Milda Tičkaitė, 2021

sections on the four edges of the painting were coated on both sides of the painting with a thin layer of Plextol B 500 synthetic glue. Using the same adhesive, the prepared polyester strips were attached to the prepared sections of the edges of the painting on both sides. This left the edge of the painting intact and protected it from the usual damage caused by sewing into the textile part. In this case, the painting was sewn into a newly made wool textile part by joining the polyester strip and the wool edge. If it were a historic painting with edges, this process would not be needed.

The polyester and wool fabrics were combined and covered with decorative lace in the tradition of church banners. For this purpose, 1 cm squares of Velcro tape were sewn onto the interfacing of the fabrics and the matching parts of the Velcro tape were glued to the surface of the decorative lace using Plextol B 500. The decorative lace was not sewn to the fabrics. The fragility of the original lace from the church banner with the double-sided oil painting *The Assumption of Mary/Guardian Angel* was



4.
Experiment no 1. The banner
with a double-sided painting
(*Assumption of Mary*) stretched
with magnetic tension, photo by
Milda Tičkaitė, 2021



5.
Experiment no 1. The banner
with a double-sided painting (*Guardian
Angel*) stretched with magnetic
tension, photo by Milda Tičkaitė,
2021

taken into account. This was done to avoid damaging the lace when attaching it to the banner. This method of attachment was considered when the lace was brittle and hard and could easily be damaged.

After the painting was inserted into the textile part, new polyester pockets were sewn onto the edges of the banner at the same height as the painting. Iron bars of the same height as the painting (70 cm) were inserted into these pockets. The whole banner was then hung on a photographic stand with two tripod legs. Twelve neodymium magnets of 1–2 N power, six on each leg of the tripod, continuously attracted the iron rods [figs. 4, 5].

This spreads the weight of the painting so that it stretches easily over the polyester and wool parts of the sewing and is visible from both sides. In addition, the banner is thus easily movable, does not take up much space in the storage area, and is resistant to the most common damage caused by deformation of the painting. When considering polyester edge coverings, an interlayer can be placed between the surface of the painting and the polyester. In this way, the interlayer could be fixed to the surface with a cellulose-based adhesive. This would protect the surface of the old painting, as cellulose glue is easy to remove and has milder adhesive power than synthetic glue. Tissue or Japanese paper can be used as an interlayer as it sticks easily to the surface and the glue penetrates well.

This small arrangement would be suitable for a museum setting,¹⁰ but if there were no changes to the attachment of the polyester strips to the edges of the surface of the painting, the whole structure would be suitable for the changing environment of a church. The disadvantage of this method is the maintenance of storage conditions. If the relative humidity reaches a high level, the painting absorbs moisture and may start to deform.

The second experiment, based on Eugenie Knight's suggestion to stretch the banner with a double-sided painting

The idea for the second experiment came from the webinar “Structural treatments on double-sided paintings”, when Eugenie Knight¹¹

¹⁰ Museum conditions for storing: temperature of 18–22°C, relative humidity of 45–55%.

¹¹ Eugénie Knight is paintings conservator, trained in the Istituto Centrale per il Restauro in Rome followed by an internship in the Philadelphia Museum of Art, with a particular focus on structural treatments. The specialization on the restoration of modern and contemporary paintings obtained at the Philadelphia Museum of Art allows her to work on paintings from ancient to contemporary; <http://www.eugenieknight.it/wp-content/uploads/2016/05/Curriculum-Europeo-2015-2.pdf>.



6.
Experiment no 2. The making of the new painting *The Immaculate conception*, photo by Milda Tičkaitė, 2021



7.
Experiment no 2. The making of the new painting *St. Catherine of Alexandria*, photo by Milda Tičkaitė, 2021



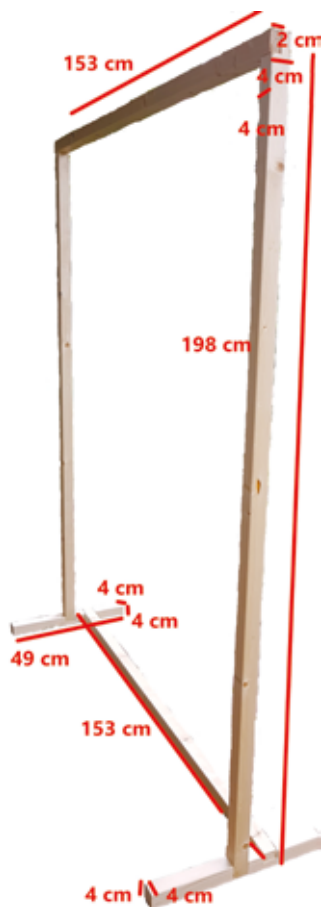
8.
Experiment no 2. The grading and forming of the polyester thread net on the surface of *The Immaculate Conception*, photo by Milda Tičkaitė, 2021

proposed the hypothetical stretching of a banner with a double-sided painting using a spring system.¹²

For this experiment, a new double-sided painting was created using the same materials as in experiment no. 1 [figs. 6, 7]. As in the first experiment, the dimensions of the painting and the newly sewn woolen banner were identical to the original dimensions of the banner *The Assumption of Mary/Guardian Angel*, my master's thesis case study.¹³

¹² Knight Eugenie, "Double sided paintings: typical problems, untypical solutions".

¹³ Measurements of the church banner "The Assumption of Mary/ Guardian Angel" are 178 × 129 cm, so the experimental banner was made at 180 × 130 cm. The measurements of the double-sided painting are 70 × 60 cm.



9. Experiment no 2. The measurements of pine wood frame-working structure, photo by Milda Tičkaitė, 2021

After the creation of the painting, one side of it was measured at 6 cm intervals to form a net of polyester threads, which was glued to the surface of the painting with a 1:1 solution of the synthetic adhesive Plextol B 500 and distilled water [fig. 8].

For the second experiment, it was necessary to create a wooden frame structure for displaying the newly made banner with a double-sided painting. The dimensions are given in Figure 9 [fig. 9]. Forty-six hooks were then screwed into the inner sides of the wooden frame and 46 springs were then attached to the them [fig. 10]. When the textile banner was hung inside the wooden frame, the painting was placed in the wool part. To do



10.
Experiment no 2. The pine wood frame-working structure with hooks and springs attached, photo by Milda Tičkaitė, 2021

this, the ends of the polyester thread glued to the painting were threaded through the wool textile, attached to a spring and suspended within the fabric [figs. 11, 12].

The second experiment requires significant precision and mathematical preparation. The spring system helps to stretch the painting and is suitable for changing storage conditions. The whole structure is movable and visible from both sides. The disadvantage is the slight tensions the fabric undergoes. For this reason, this method is not suitable for extremely fragile banner fabrics. Though the painting is suspended in the frame structure, the woolen fabric does not exactly match the two-sided painting at the top and bottom. These parts can be covered with a decorative lace sewn to the wool part and attached to the painting with small drops of glue so as not to damage the surface of the painting. This alteration will not cause the painting mechanical damage. This method of attaching the decorative lace



11.
Experiment no 2. The banner with a double-sided painting (*The Immaculate Conception*), stretched with spring system, photo by Milda Tičkaitė, 2021



12.
Experiment no 2. The banner with a double-sided painting (*St. Catherine of Alexandria*) stretched with spring system, photo by Milda Tičkaitė, 2021



13.
Experiment no 3. The making of the
new painting *St. Lucia*, photo by
Milda Tičkaitė, 2021



14.
Experiment no 3. The making of the
new painting *St. Barbara*, photo by
Milda Tičkaitė, 2021

to the banner is being considered in order to avoid damaging the edges of a newly made picture. Usually, if an old banner painting is approached, the edges have already been hand-stitched or damaged by a sewing machine, and decorative lace can easily be sewn on to the painting in what appears to be an old seam path.

The third experiment based on Audronė Petrošėvičiūtė's proposal to exhibit a banner with a double-sided painting

The third experiment is based on Audronė Petrošėvičiūtė's¹⁴ proposal to exhibit a banner with a double-sided painting. This third experiment differs from the other two in terms of size: it is half the size,¹⁵ but made with the same materials as the other two, from the fabric to the preparation and creation of the new double-sided oil painting [figs. 13, 14].

The main aim of this third experiment was to assemble the fabric and the painting in such a way that they could be easily separated and stored separately, for example, after an exhibition.¹⁶

14 Since 1993 Audronė Petrošėvičiūtė joined Pranas Gudynas restoration centre in Vilnius, Lithuania as textile restorer. In 2019 she obtained the qualification of expert in textile restoration. Now A. Petrošėvičiūtė is head of the textile restoration department in Pranas Gudynas restoration centre in Vilnius. Among the artworks she restored are XVII century tapestries "Treasures of Solomon", "Consecration of the temple", "Eurydice running from the snake", XVIII century tapestry "Jerusalem freed" and Slizienis heraldic piece, a ball dress from 1910s, objects from XX century, that include modern tapestry "Fuge of water and sand", processional banner of Vabalninkai district, flag of Lithuanian Naval Force. Having monitored Master thesis and practical work of three students, currently Audronė Petrošėvičiūtė continues to give lectures on textile conservation and restoration in Vilnius Academy of Arts.

15 Measurements of the banner for third experiment are 90 × 65 cm. Measurements of the double-sided painting are 40 × 30 cm.

16 Marjorie Shelley, *The care and handling of art objects. Practices in the Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, 1987), 67.



15.
Experiment no 3. Sewing of silk crepeline “window”
into the woolen banner; leaving one edge unsewn,
photo by Milda Tičkaitė, 2021



16.
Experiment no 3. The banner with a double-sided
painting (*St. Lucia*) suspended within silk crepeline in
a woolen banner; photo by Milda Tičkaitė, 2021



15.
Experiment no 3. The banner with a double-sided
painting (*St. Barbara*) suspended within silk crepeline
in a woolen banner; photo by Milda Tičkaitė, 2021

A new wool textile banner was sewn, leaving a “window” for the double-sided painting. A light silk crepe line was then cut out and sewn in full on one side of the banner window. Another piece of silk crepe line was sewn on the other side of the window, leaving one edge unattached [fig. 15]. Through this unattached area, a double-sided painting was inserted into the wool banner [figs. 16, 17].

This experiment ensures visibility from both sides and easy hanging of the double-sided painting within silk crepe line fabric, which displays it on the banner without any mechanical damage to the painting’s surface. After the exposure period, the painting can be easily removed should the works need to be stored separately. Decorative lace can be sewn onto the wool and silk crepe line parts. This method is only suitable in a controlled environment as rising humidity would damage the painting. In addition, the painting is affected by gravity and the upper part of the painting should be attached to the woolen part of the painting in order to spread the weight of the painting. This could be done by using small-diameter rare earth magnets to suspend the upper part of the painting above the silk crepe line. These could easily be hidden under decorative lace. After this alteration, the painting would not be mechanically affected and would still be easily removed from the wool part when needed. The disadvantage is that there would no longer be any stretching of the painting. It could easily absorb moisture and deform.

Results and discussion

All three experiments were carried out to find a way to display and/or store a banner with a double-sided painting without damaging the painting or the textile, regardless of its dimensions. This refers to the damage caused by the joining of the two conserved components (painting and textile) by sewing them together, and to the damage caused by improper storage, for example, deformations, tears, and losses.

The first experiment is easy to apply, allowing a light stretching of the painting over the polyester and wool sewing parts and visibility of both sides. Magnet tension is a good solution to spread the weight of the

painting and is suitable to stop further damage to the edges of the painting. In addition, the banner is easily movable, does not take up much space, and is resistant to the most frequent damage caused by deformation of the painting. The disadvantage of this method is the maintenance of storage conditions. If the relative humidity reaches a high level, the painting will absorb moisture and may start deforming.

The second experiment is based on a spring system that helps to stretch the painting and is suitable for changing the storage conditions. The whole structure is movable and visible from both sides. The disadvantage of this experiment is the slight tensions the fabric undergoes. For this reason, this method is not suitable for fragile banner fabrics.

Both the first and the second experiment are ideologically incompatible with the purpose of the church banner because the banner is designed to float in the wind, when the painting is never stretched or protected from damage or tears. These methods favor the preservation of the painting and the textile component without separating them.

The third experiment does not cause any ideological problems related to the banner's function. The painting is suspended within a wool textile with light silk crepe. This allows visibility from both sides, preventing damage to the painting, especially in the edge areas. A slight disadvantage is that the painting is subject to the force of gravity and must therefore be attached to the wool or crepe part. This last method is suitable for banner paintings of small size.

The risk of deforming the painting, the fragility of the textile fabric, and the general deterioration level must be taken into account when considering these three methods. The first method is suitable for displaying and storing a painting in a weak textile fabric. The painting itself can be sewn, if the canvas edges remain, or fixed with polyester strips as described above. The second method is not suitable for the display and storage of a painting in a weak and fragile textile fabric. However, the painting itself is not deformed. The third method is suitable for displaying and storing small-format banners. Although the painting can be attached to the inner part of the fabric with magnets, the double-sided painting can still be deformed.

For the restored banner with the double-sided oil painting *The Assumption of Mary/Guardian Angel* from the Lithuanian National Museum of Art, it was decided not to use any of these methods. The painting was sewn into the wool fabric using authentic seam path. A separate box was constructed for the banner so that the painting could be easily pressed inside and the textile fabric bent without forming bending lines. The methods described in this paper were not chosen because of their novelty. Therefore, the author of this article proposed making a separate box for the banner in order to protect the preserved banner painting from deformation and scratches and the fabric from folding, which occur during typical storage conditions.

Conclusions

These three experiments were carried out to identify a new way of preserving a banner with a double-sided painting, protecting it from further damage and improper storage. All the materials used are inexpensive, and the three solutions tested do not take up much space. The first two methods allow the painting to be stretched but are not always suitable for fragile textiles. The first and second methods are not ideologically correct if the purpose of the banner is taken into account, but the third method, with minor modifications, could be justified for the storage of banners with double-sided paintings in a museum setting. After all, the preserved painting and the textile part depend on the storage conditions. And in many cases, the decision on the method of collection depends on the interest of the museum or private collector. It is evident that more proposals and various experiments are needed to offer a new method of assembly of restored painting and textile banners that would complement their storage method.

Appendix

The choice of materials for these experiments was based on price, supplier reliability, and availability. Kremer Pigmente was chosen as the supplier of the adhesives, solutions, and filler materials because of the reliability of its products. In addition, the author of this paper often uses

this company's products for conservation procedures. The materials used are not expensive, and Kremer Pigmente supplies were used in very small quantities.

Materials and suppliers

Hide glue, Kremer Pigmente GmbH & Co. KG, Germany
 Champagne chalk, Kremer Pigmente GmbH & Co. KG, Germany
 Dammar, Kremer Pigmente GmbH & Co. KG, Germany
 Turpentine, Kremer Pigmente GmbH & Co. KG, Germany
 Plextol B 500, Kremer Pigmente GmbH & Co. KG, Germany
 Master Class oil paint, St Petersburg, Russia
 Linseed oil, UAB LANKAVA, Alytus, Lithuania
 2 Iron bars, (length 70 cm), UAB LANKAVA, Alytus, Lithuania
 Photographic stand with tripod legs, Poland
 Polyester fabric, UAB Danesa, Vilnius, Lithuania
 Polyester thread No 80, No 75, UAB Danesa, Vilnius, Lithuania
 Polyester decorative lace, UAB Danesa, Vilnius, Lithuania
 Fabric of wool and viscose, UAB Danesa, Vilnius, Lithuania
 Fabric of silk crepe line, UAB Danesa, Vilnius, Lithuania
 Linen, Lino namai, Vilnius, Lithuania
 Velcro tape, Siuvimo reikmenys, Vilnius, Lithuania
 12 Neodymium (NdFeB) magnets, 1-2 N power, covered with Ni-Cu-Ni;
 D25XD12/6X5 N42, PIGIenergija.lt
 46 springs, Werkzeyt, B34153, Conmetall Meister GmbH, Germany
 46 hooks, Germany
 Pine wood poles, Medžio centras, Vilnius, Lithuania
 Metal pole, UAB Senukai, Vilnius, Lithuania

Acknowledgments

This experiment was carried out independently with personal funding.

Received ——— 0110 2022

Bibliography

Source

Bagdzevičienė, Jurga. Document on chemical analysis of Church banner with a double-sided oil painting *The Assumption of Mary/Guardian Angel*, 2021. Archive of Pranas Gudynas restoration centre.

conservazione e restauro “La Venaria Reale”, 2020. <https://www.centrorestaurovenaria.it/case-studies-and-professional-experiences-double-sided-paintings-webinar-video>.

Shelley, Marjorie. *The care and handling of art objects. Practices in the Metropolitan Museum of Art*. New York: The Metropolitan Museum of Art, 1987.

Literature

Cesari, Paola, Simona Laurini, Barbara Lavorini, Tae Nagasawa, Guia Rossignoli, Arianna Sarti, and Cristina Acidini Luchinat. “Restauro Conservativo Di Stendardo Tessuto E Dipinto Della Chiesa Di San Maurizio Erba (Como)”. *Lo Stato Dell'arte 3: III Congresso Nazionale IGHC: Volume Degli Atti: Palermo, Palazzo Steri, 22–24 Settembre 2005*. Florence: Nardini Editore, 2006, 414–420.

Knight, Eugenie. *Double sided paintings: typical problems, untypical solutions*. In *Structural treatments on double-sided paintings*. Torino: Centro conservazione e restauro “La Venaria Reale”, 2020. <https://www.centrorestaurovenaria.it/case-studies-and-professional-experiences-double-sided-paintings-webinar-video>.

Knight, Eugenie, and Paolo Pastorello. *Problemi conservativi di tele dipinte sulle due facce*. In *Materiali e Strutture*, IV, 3 (1994): 107–124.

Marcuccio, Jole, Claudio Marziali and Stefano Marziali. *Restauro di uno stendardo dipinto a olio su due facce: un nuovo metodo d'intervento per il trattamento di tagli nei supporti tessili*. Kermes 76. Nardini Editore, 2009.

Nicola, Pier Franco. “A large processional banner, preservation of its status with magnetic tensioning”. In *Structural treatments on double-sided paintings*. Torino: Centro

Santrauka

Vėliavų su dvipuse aliejine tapyba restauravimas: atskirai restauruotų kūrinių integravimo eksperimentas

Milda Tičkaitė

Reikšminiai žodžiai: vėliava, aliejinė tapyba, restauracija, eksperimentas, eksponavimas, saugojimas.

Restauruojant vėliavas su dvipuse aliejine tapyba, visada susiduriama su tekstilinės dalies ir tapybos kūrinio, kuris nebėra įtemptas ant porėmio, integravimo problema. Muziejams sprendžiant mažų saugyklos erdvių ir tinkamų sąlygų jose palaikymo problemas, vėliavų su aliejine tapyba saugojimui kyla pavojus. Šiame straipsnyje pristatomas eksperimentas, atliktas Vilniaus dailės akademijoje per magistrantūros studijas konservuojant bažnytinę vėliavą su dvipusiu aliejiniu paveikslu „Švč. M. Marijos ėmimas į dangų / Angelas sargas“ iš Lietuvos nacionalinio dailės muziejaus kolekcijos. Eksperimento tikslas – atrasti netradicinį metodą galimiems objekto pažeidimams sustabdyti muziejaus saugyklose baigus restauravimo procesus ir atsakyti į klausimą, ar kuris nors iš tokių metodų yra tinkamas restauruotoms dvipusės aliejinės tapybos ir tekstilės dalims integruoti. Atliekant eksperimentą buvo išbandyti trys skirtingi vėliavos su dvipuse aliejine tapyba eksponavimo ir saugojimo būdai. Kiekvienam metodui buvo parengtos naujos dvipusės aliejinės tapybos ir vilnonės tekstilės dalys. Pirmasis bandymas – Pier Franco Nicola pasiūlymas, kaip įtempti dvipusės tapybos dalį, standartiškai ją pritaikant tekstilės vėliavai. Antrasis bandymas buvo atliktas remiantis pirminiu Eugenie Knight pasiūlymu, pateiktu per internetinį seminarą „Dvipusių paveikslų struktūrinis apdorojimas“, o trečiasis bandymas buvo pagrįstas prof. Audronės Petroševičiūtės pasiūlymu. Pirmasis eksperimentas yra lengvai pritaikomas, leidžia lengvai ištempti paveikslą ir yra geras sprendimas siekiant

paskirstyti paveikslo svorį. Antrasis eksperimentas paremtas spyruoklių sistema ir yra tinkamas, kai reikia keisti laikymo sąlygas. Visa konstrukcija yra kilnojama ir matoma iš abiejų pusių, tačiau netinka trapiems vėliavų audiniams. Trečiajame eksperimente paveikslas tvirtinamas vilnonės tekstilės dalyje, naudojant lengvą šilko krepeliną, kuris leidžia matyti paveikslą iš abiejų pusių ir apsaugo nuo pažeidimo tapybos pakraščius. Vienintelis trūkumas yra gravitacijos jėga, veikianti paveikslą; ją galima lengvai išsklaidyti naudojant nedidelius magnetus.