

Medieval wall paintings in the church in Potvorov in Plzeň. The role of art historians and preservationists in creating concepts of restoration

Petr SKALICKÝ

Keywords: Potvorov (dist. Plzeň-North), concept of restoration, mural, medieval, sacred space, value of age, intentional heritage value

The article deals with the art-historical position of the meaning of the term restoration (or recovery), which is currently very overused in professional speech and confused for a formulation of intention. The concept, however, should rather express a deeper ideological basis that comes from the efforts of first learning about a work of art (heritage property) as much as possible. The author sees, as a vital contribution of an art historian in the formulation of a dialogue, the value classification of a property in the spirit of how it was presented by Alois Riegl. At the same time, it would be inappropriate to mechanically apply Riegl's classification, something necessarily tied to a time more than a hundred years ago, without efforts at a contemporary revision accurately applied in today's context. One of the fundamental values a heritage property can be, for example, its function, which has been kept in its basic contours since its inception. In the case of sacred spaces, this function is necessarily associated with a liturgical content. The role of an art historian who possesses a methodological apparatus that may take these factors into account in thinking should be irreplaceable in the process of restoration. On the other hand, again, the education of an art restorer is irreplaceable, based on which (both interdisciplinarily and in dialogue) the established concept formulates its own plan and based on which the work is restored.

Considerations on the concept of restoration and on the value classification of a property unfold against the background of Romanesque and late Gothic frescoes in the church of St. Nicholas in Potvorov (dist. Plzeň-North). In professional literature, only paintings in the apse and one of the paintings in the stands have been published (and thus value accorded) as for the interior paintings. Researchers have completely overlooked (at the least), important from the heritage point of view, the ornamental paintings, remains of polychrome on the plaster and on stone elements, and even the figurative paintings of the pillar in the west tribunal altar. The remains of these paintings, however, originally formed a single image with the paintings in the apse that opened before the viewer in the space of the interior walls. An important factor in determining the concept of restoration in the case of Potvorov is also the preserved double layered figural paintings in the apse, where on the wall surfaces under the concha there are mixed Romanesque and Gothic paintings. Determining a concept should therefore be based on a detailed understanding of the material relationships

between these layers, and also from the identification and interpretation of the relationship of these with the rest of the paintings in the interior of the church. The article therefore emphasizes the dialogic process in determining the concept of restoration and warns against a priori approaches to recovery.

Forestry construction of the Lichnowsky princes

Jiří JUNG

Keywords: forestry, hunting, architecture, historicism, Silesia, Lichnowsky

The Lichnowsky princes owned, in addition to the Chuchelná estate in Prussian Silesia, the dominion of Hradec near Opava with castle and large forest from the late 18th century. The forests were used mainly for hunting at first, but from the beginning of the 19th century forestry gradually became an integral part of the princely economy and scientific methods of forest cultivation were applied. From the 1870's until the First World War, new, modern, comfortable and prestigious hunting and warden buildings were built for the forestry staff which replaced the older, still mostly wooden buildings. Their style reflected, besides Neo-Gothic influences, primarily elements of vernacular architecture (alpine and Norwegian style, carved wooden elements, partition walls, etc.). The oldest preserved buildings originate from the 1870's (warden buildings in Hradec, Strahovice, and Píšť). At the end of the 1890's several other projects were built under the Opava architect Julius Lundwall in a very romantic spirit, combining Neo-Gothic and alpine style (Bolatice, Chuchelná, Křeménky). In the first decade of the 20th century, others were built according to the project of local architect Josef Holuschi (Chuchelná, Bleška, Píšť, Ovsíště). The authors of the finest buildings, currently reflected in Heimatstil, are unfortunately unknown (Hradečná, Kajlovec). The construction of forestry buildings is an interesting phenomenon of the architecture of aristocratic estates of the 19th and 20th centuries.

Countess Elisabeth Salm-Reifferscheidt, born Fürstenberg, and her relationship to the objects in the mobiliary collection of Budkov Castle

Lucie BLÁHOVÁ, Jana PETROVÁ

Keywords: Countess Elisabeth Salm-Reifferscheidt; mobiliary funds; Budkov state castle; Jaroměřice nad Rokytnou state castle; interior installation

The article attempts to identify and recall the personality of Countess Elisabeth Salm-Reifferscheidt, especially her penchant for collecting art objects. Princess Elisabeth Fürstenberg, married to the owner of the Budkov estate of Count Karl Salm-Reifferscheidt, was a distinct personality for her surroundings. She was born into the princely family of Fürstenberg, who had a significant influence on the highest political circles during the late 19th and early 20th centuries.

The countess' preserved photographs and extensive correspondence with not only family members but also with many prominent aristocratic families demonstrates her distinct personality far beyond the borders of the region into which she married.

At least a partial reconstruction of the fate of the individual items of the collection of cultural mobiliary from the Budkov castle has helped integrate this mobiliary into guided tours and provide individual items with their origin and the story of their origin and path from Budkov to installations in other state castles, especially the installation of the state castle of Rájec nad Svitavou.

The railway in Olomouc in comparison with the location of the Brno railway station. Historically valuable railway buildings in Olomouc

Alena BOROVCOVÁ

Keywords: railway station in Brno; railway station in Olomouc, KFNB, STEG, architecture of the second half of the 19th century

Olomouc and Brno were terminal stations for the branch wings of the Emperor Ferdinand Northern Railway (KFNB) in Moravia. The KFNB company placed a railway station in Olomouc in the cadastral territory of Bělídlo, which was also advantageous for the possibility of the then projected extension of the line towards Prague. By Decree of 1841, the state assumed construction of the most important routes into its own control. The connection between Vienna to Prague was ensured by Northern State Railway leading from Brno and from Olomouc, where they met in Česká Třebová. The original Olomouc train station served until the turn of the 1860's and 70's, when the new personal and marshalling KFNB station was moved to the cadaster of Hodolany with a new joint station building, and the Austrian state railway company (STEG took over the North State Railways) built its operational heating facilities on the site of the original station. In 1884 the Imperial Royal Austrian State Railways were created, which placed its operational headquarters in Olomouc. In the 1920's and 30's there was a large-scale modernization and reconstruction of the entire station, including the station buildings. Olomouc still preserves the authentic heating plants facility of StEG and the modern station building with works of art which were made with the reconstruction of the neo-Renaissance building.

The architecture of railway stations of the second half of the 20th century, their artistic decoration and heritage conservation

Martin STRAKOŠ

Keywords: railway station, architecture of the 2nd half of the 20th century, Brussels Style, Josef Danda, endangered properties

Railway stations built in the 2nd half of the 20th

century represent, in terms of their architecture and artistic decoration, a specific group of transport buildings. Their layout, space and structural designs, their emphasis on the arrangement of public space as large terminal buildings with proper architectural design and artistic decoration, are good documents of trends of late modernism. The introduction of the article describes its focus on the architectural and artistic side of this typologically specific field of architectural creation. First, the text briefly classifies the issue of care for railway stations of the time into a broader context of caring for historical heritage as related to the development of rail transport. A brief section follows that summarizes developmental trends in the architecture of railway station buildings from functionalism to late modernism. This is documented by analyses of railway station buildings designed by architect Josef Danda (Pardubice, Klatovy, Cheb, Ostrava-Vítkovice). On these examples, the author of the article illustrates the architectural and artistic principles that characterize the given period and type of buildings. Detail is dedicated to an analysis of these buildings and their artistic decorations, particularly with regard to changes associated with the retreat of socialist realism and the onset of late modernism in the Brussels style. While socialist realism manifested through realistic and ideologically subject artworks, like for example in the case of the passenger building of the railway station in Klatovy, late modernism in the conception of the Brussels style became typical for new stations emerging from the late 1950's (in the example of Cheb and Ostrava-Vítkovice). These mentioned trends are illustrated in the second part of the text with examples of other railway stations in the Ostrava region. Specifically, these are the railway station building in Třinec which was recently mostly demolished, as well as the railway building in the Karviná main station, the railway building of the Havířov station, and the main railway station building in Ostrava. The text highlights the architectural and artistic quality of these realizations and the need to protect these properties as selected examples of railway architecture of the 2nd half of the 20th century.

Procedure for evaluating the historical climate using the example of the Hluboká nad Vltavou state castle

Alena SELUCKÁ

Keywords: heritage property interiors, historical climate, Hluboká nad Vltavou, heating, visitor traffic

Long-term records of relative humidity and temperature are one of the main parameters for analyzing climatic conditions inside buildings. The recently issued European standard EN 15757 from 2011 introduces a new methodology for the evaluation which is based on a concept called the "historical climate". This principle is based on

the assumption that the risk of physical damage to organic hygroscopic materials due to fluctuations in humidity and temperature that do not exceed the verified range (within which the items are long acclimatized) is very low. The methodology for establishing the historical climate has been applied in selected areas of the Hluboká nad Vltavou state castle with the aim of assessing partial climatic conditions of the castle installation. The study makes available evaluation procedures of seasonal cycles of acceptable and risky short-term fluctuations in relative humidity and temperature. As part of routine measures for regulating the measured parameters, it points out the need to protect and ensure the stability of installed items and equipment before visitor comfort. In this context, the issue is discussed of providing access to historical buildings in winter and the possibility of tempering or heating them.

Rehabilitation of selected vault construction in the Premonstratensian monastery convent in Teplá

Jiří WITZANY, Tomáš ČEJKA, Klára KROFTOVÁ, Václav MARŠÍK, Radek ZIGLER

Keywords: Teplá monastery, property restoration, vaulting, noninvasive method of rehabilitation

Part of the extensive restoration of part of the buildings in the Premonstratensian monastery complex in Teplá included the unique rehabilitation of vault structure construction in the courtyard of the convent. Stabilization and rehabilitation carried out by composite tapes made from high-strength carbon fiber and epoxy resin applied to the surface of the vaulting masonry represents a new non-invasive and gentle method of strengthening eroded vaulting construction. The article describes the design and process of stabilization and strengthening the vaults of the monastery cloister on the 1st floor on continuous cracked and sometimes considerable tension splits at the crown of the vault using non-prestressed strips of carbon fiber. The article also illustrates the importance of theoretical and experimental analysis as a basis for reliable design of rehabilitation and prevention of the recurrence of defects in the renewal of heritage protected buildings.

The behavior of sheet adjustment joints for repairing wooden historic structures

Petr FAJMAN

Keywords: beam construction, sheet joint, monument restoration

In addressing sheet joints, theoretical outcomes were first compared with experimental results. Then a number of calculations were performed with changing parameters, from which limits in forces which form in different parts of the sheet can be estimated. From the stated results, in full utilization of the linear load, it follows that neither the application of various fasteners nor their addition has any great

influence on the load capacity of the joint. Solutions with an inserted sheet reduce the tension in the weakened section, increase the number of cuts to the pin, and therefore in terms of statics is a very suitable solution.

If the state of usability is decisive in design, it is then advisable to reduce the length of the sheet so in the end it is stressed the least. This measure increases the rigidity of the joint and thus the whole beam, but it is necessary to check the load capacity which decreases with reduction.

Regulating the conditions for the preservation of items of a cultural nature in historic buildings

Jan ČERVENÁK; Zdeněk VÁCHA

Keywords: historical buildings, cultural mobiliary, preventive conservation, regulation, regime measures (micro) climate, monitoring

One of the basic strategies today for long-term conservation and preservation of cultural properties, including immovable and movable items, is the principle of preventive conservation. This is a current strategy that falls into the category of measures aimed at long-term sustainability, because its aim is to create conditions that minimize the need to remedy damage. This is usually expensive and ultimately is no longer associated with a loss of the values of a work. In particular this relates to their authenticity, especially the authenticity of material and form. Prevention is therefore the most effective in this regard, since these are measures which are designed to optimize the conditions for the existence of the artifact so that the degradation processes are slowed down and subdued to the greatest extent possible.

This is also a further level of discussion about the methods of preservation and heritage conservation which, at the turn of the 19th and 20th century, dealt with issues of minimizing intervention (=respect for authenticity); "Konservieren, nicht Restaurieren" was the motto attributed to Georg Dehio. After nearly a hundred years, the discourse has changed and one of the key questions is: how does one proceed preventively to avoid even the minimum necessary intervention – conservation? Any intervention implies principle changes (=reduction of authenticity) whose repetition could lead to a substantial loss of the artifact's value; interventions should therefore be eliminated or at least minimized.

A considerable part of the movable cultural property, and not only in our country, is traditionally located in historical buildings, which has its historical justification – this may be the initial situation in terms of equipment and furnishing of the seats of important families, respectively sacral objects. At the same time, a number of museums and galleries are housed in historic buildings which originally served a different function. Even in the case of buildings intended for

this purpose from the outset, they could be representatives of unique documents of the development of buildings designed for storing valuable mobiliary; in this case, these are buildings with unquestionable historical and architectural value apart from the cultural and social values associated with them. Here, the measures regarding preventive conservation, thus optimizing the environment, are available only to a limited extent; limits are given by heritage considerations – intervention to the property (construction work, installation of properly sized technical infrastructure, etc.) may be made only to a limited extent, given by the values of the buildings that are the subject of protection. Natural financial limits, in the event that intervention would be essentially non-invasive, have already been mentioned. This is why attention is directed to regime-focused measures of a regulatory nature which may have the desired preventive effect and yet do not require extensive modification of buildings, are also economically viable and relatively quick to implement. Even this, or especially this, however, requires a thorough knowledge of the situation on the basis of an accurate examination of the buildings.

It has long been evident that from a practical or simple economic point of view it is optimal to link, to the maximum extent possible, to means that the buildings provide on their own and which have a character of regulation based on their structural nature. This can be achieved by optimizing the environment of the mobiliary funds through dislocation, building and regime measures, and technical means.

The environment of historic buildings for the long-term and economically sustainable preservation of items of a cultural nature depends on many factors. The building in which they are located is of course a central point, its location (while minimizing external risks whose analysis is summarized in the attached table), its physical characteristics, orientation and dislocation of function space, and its condition. It is also important, however, to what extent its own mechanisms of regulation are utilized and how the regime measures are applied which in the past formed a natural part of its method of use. Monitoring of the environment is of course a natural factor, and in the event that favorable conservation condition is not achieved, then also the application of appropriate technical means.

Experts and technicians often quite blindly put their trust in technical equipment and sometimes use the irrelevant information of costly measuring devices (often placed incorrectly with no idea what information is needed) instead of conducting a thorough analysis of the building, getting to know its characteristics, and continuing in their conceptions on the historical method of its use and maintenance.

The beginnings of the English Park in Hradec nad Moravicí in light of archival sources

Romana ROSOVÁ

Keywords: Hradec nad Moravicí, English park, archival research, Lichnowsky family

In 1778, the Hradec estate was bought by Jan Karel Hradec Lichnowsky, placing Hradec into possession of the Lichnowsky family for nearly 170 years, significant altering the appearance of the Hradec castle and its surroundings. The son of Jan Karel, Karel Alois, at the end of the 18th century, gradually removed the former castle fortifications and in their place established the foundations of what was initially only an ornamental garden. At the same time, on the south side of the castle buildings there were built the accessories associated with the park such as an orangery, greenhouses, and a winter garden. The beginnings of the park itself fall into the period around 1820; in 1835 F. Ens already mentioned the existence of a “magnificent pleasure garden”. Felix Lichnovský (1814–1848) then evidently placed his imprint onto the park together with the important landscape architect Hermann Pückler von Muskau (1785–1871), founder of the great landscape parks in Muskau and Branice. He stayed with him several times and surely became more familiar with his work. Under Karl Maria Lichnovského (1819–1901) the park from the north area of the stables was effectively closed, then the monumental entrance from the south was implemented only partially by the construction of the White Tower.

16th century prints in the Český Krumlov castle library. Contribution to the knowledge of changes in ownership

Pavel HÁJEK

Key words: Český Krumlov, castle library, Eggenbergs, bookplates, 16th century prints

The castle library in Český Krumlov is among the most important historical library collections preserved in the Czech Republic. The library was formed through the gradual accretion from the 17th to the 20th century. Its oldest part is the collection of Johann Jan Ulrich of Eggenberg, originally formed at the ancestral Eggenberg castle in Graz, Styria, in the late 16th and early 17th centuries. The original Eggenberg collection was significantly expanded at the end of the 17th century by the wife of the last of the Lords of Eggenberg, Marie Ernestina née Schwarzenberg, who had the library collection bound into uniform white vellum bindings and fit the books with the ownership supralibros mark “ME”. The development of the library collection continued throughout the 18th century with the contribution of the new owners of Krumlov castle, the Schwarzenbergs. In 1843–1844, the Krumlov library was associated with an older Schwarzenberg collection, formed at the turn of the 17th and 18th centuries

by Wilhelm Ferdinand Schwarzenberg in Vienna. By combining the Eggenberg and Schwarzenberg collections, the Český Krumlov library collection formed, containing more than 16,000 volumes. The scope and nature of the library inventory is captured in an inventory record from 1866. The library at that time was located in the Mirror Hall and shelves were made for it. In 1913–1914, the library was moved into two rooms called the Coat-of-arms room and the Runk parlor (now the Baroque dining room). The new organization of the library was the responsibility of archivist Karel Tannich, who also established a ticket-based name and factual catalog. The library was moved to its current space in the former burgrave's residence in 1930. In the early 20th century part of the Krumlov Chaplaincy library was incorporated into the castle library, including the remnant of the extremely valuable library of humanist Václav of Rovné from the turn of the 15th and 16th centuries.

There are 860 titles printed in the 16th century preserved in the Krumlov castle library fund, depicting the onset and spread of humanist ideas and the development of scientific knowledge, drawing inspiration and knowledge in the works of ancient authors, philosophers, mathematicians, historians, and poets, showing the change in the religious perception of the world and in the effort to codify the legal status of public affairs. A series of 16th century prints has preserved interesting provenance characters – ex libris, supralibros, and other proprietary inscriptions. Besides handwritten inscriptions of Johann Ulrich of Eggenberg with the personal devisa “Homines sumus”, the ownership supralibros of Marie Ernestine von Eggenberg and copper engraved bookplates of the members of the Schwarzenberg family have preserved numerous other inscriptions and bookplates dating from the 16th to 19th century. There are proprietary marks, inscriptions and names which have been forgotten over the centuries. Next to them stand the names of representatives of both lower and upper nobility, Schwarzenberg and court officials, humanists, physicians, lawyers, and representatives of churches and religious corporations.

The Český Krumlov castle library is a typical example of an encyclopedic library collection covering the entire spectrum of scientific knowledge. From the contentual and artistic point of view, it is one of the most important private book collections in the Czech Republic.