

A time of agents. The influence of persons engaged in the rescue of movable heritage properties in the period immediately after World War II, especially in northern and northwest Bohemia

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Keywords: monument rescue after World War II, history of heritage care, Jaroslav Charvát, Alfréd Píffl, confiscation

There has been virtually no media nor, surprisingly, any professional attention paid in the Czech Republic to persons who sought to rescue works of art, books, and documents that were endangered for various reasons within the restored Czechoslovak state in the period immediately after World War II. At the time, they were mostly referred to as “agents” or “commissioners”, having been entrusted or authorized to this work by one of the authorities of the renewed state administration or by some central collecting institution. They typically referred to themselves as “conservationists” in period documents. The objective of this article is to map out the efforts of these people and authorizing institutions to rescue endangered cultural properties of various origins during the first two years after the end of World War II. The work focuses on processes related to securing movable artistic properties and other items of scientific collective value; the rescue of books and archival documents is not specifically addressed due to the limited scope of the article. From the beginning, however, these three basic types of cultural properties were, for the most part, dealt with together; the particular processes began to diverge along different lines only later (although they often continued to intersect).

The situation throughout Czechoslovakia was very unclear following the end of the war. During the first weeks, the new state administration was emerging from a transformation of the former Protectorate Administration, or the Reich administration in the border areas. At the same time, completely new offices were being created according to the plan previously approved by the London Exile Government. Regional administration in particular was to be reorganized into a three-tier system of national committees which would include both state and local administrative bodies. The liberation armies were still active in Czechoslovakia until early December 1945, particularly Soviet and American. Moreover, the recovering Czechoslovak army was also actively engaged in the entire process. The main overall problem that heritage conservation kept running into was a lack of clarity concerning competencies among the authorities that lasted at least until the end of 1945, in some places even longer.

In the weeks immediately following the war,

the Secretariat for the Register and Rescue of Art and Historical Monuments (Sekretariát pro evidenci a záchranu uměleckých a historických památek) became the most active and operative body for the rescue of endangered monuments. It originated through the initiative of archivists working originally in illegality as an archive section of the Czech National Council. After the liberation, the archive section was transferred to the competence of the Cultural Commission of the newly formed Czech National Committee. The initiator of the Secretariat was the head of the Archives of the National Museum, Jaroslav Charvát, who also headed it up in the beginning. As the name indicates, the primary objective of this body was to register cultural monuments, which was certainly the most important immediate step in their rescue.

From the outset, rescue efforts focused on three different types of cultural properties depending on their origin. The first task was secure the collections and documents of Prague collections institutions, libraries, and archives that had been deposited in a number of buildings outside the capital to protect them from aerial bombing. The second, more complicated, task was to secure books, documents, and collection items that had been hidden from the advancing forces during the end of the war by German Reich authorities, collection and scientific institutions, libraries, and private persons within the Protectorate and the Sudetenland. The third group of endangered cultural properties included items previously belonging to the German inhabitants of the Sudetenland and the Protectorate of Bohemia and Moravia. Many of them had left their homes at the end of the war in fear of the advancing armies, particularly of the Soviet army. Virtually all the property of the overwhelming majority of the remaining German inhabitants of Czechoslovakia (the only exceptions were those who were provably anti-Nazi) was gradually expropriated by the state during 1945, prior to their expulsion from Czechoslovakia.

Illustrations: Fig. 1. Zdeněk Wirth at the session of the Czech National Council session during the Prague Uprising, May 1945 (from the left: assistant Andula, Lumír Čivrný, Václav Koutný, Ladislav Machoň – standing: Josef Kubát, Josef Kuffner, Šafář, Zdeněk Wirth); Fig. 2. Zdeněk Wirth at the session of the Czech National Council session during the Prague Uprising, May 1945 (from the left: Zdeněk Wirth, Jaroslav Nebesář, Zálložník – or Alois Zábajník, Augusta Müllerová, Josef Smrkovský, Albert Pražák); Fig. 3. Call to the National Committees for the protection of art and historical monuments in the German areas of Czechoslovakia, May 1945; Fig. 4. Poster designed to be affixed to buildings secured by the Secretariat for the Register and Rescue of Art and Historical Monuments at the National Committee in Prague; Fig. 5.

A poster evidently intended to be affixed to buildings secured by the Ministry of Education; Fig. 6. Josef Scheybal (1897–1967), member of the Security Commission, later authorized by the Ministry of Education and later by the National Cultural Commission from the spring of 1947; Fig. 7. Copy of the letter of the Secretariat for the Register and Rescue of Art and Historical Monuments of the National Committee in Prague to Josef Mašálek, 23 May 1945; Fig. 8. Josef Mašálek's reply regarding the authorization by the Secretariat for the Register and Rescue of Art and Historical Monuments on the securing of monuments and archives in northern Bohemia, 25 May 1945; Fig. 9. Letter by Josef Mašálek to the Secretariat for the Register and Rescue of Art and Historical Monuments on the discovery of books deposited at the end of the war by the German institutions in the castle of Mimoň, 26 May 1945; Fig. 10. Letter from State Heritage Care painter Karel Vik, the head of the Security Commission of Turnov, in which he informs Zdeněk Wirth about the activities of this commission, 2 June 1945; Fig. 11. Protocol of the Security Commission concerning the security of objects in today's Jablonné v Podještědí, 30 May 1945; Fig. 12. Record on the securing of the Municipal Museum and Archives in Chomutov by agents Václav Kučera and Jiří Tschorná, 29 May 1945; Fig. 13. Directive of the Chief of Staff of the Czechoslovak Armed Forces, General Bohumil Boček, to the crew commanders in Žatec, Podbořany, Chomutov, Kadaň, Karlovy Vary, Teplá, Most, Duchcov, Teplice-Šanov, and Litoměřice to provide all assistance in securing artistic and historical monuments to agent Otakar Prkno, 25 May 1945; Fig. 14. Letter by Jindřich Ambrož to the Archive of the Czech Lands, requesting the intervention of Prague institutions against the expulsion of the original administrator of the museum in Vrchlabí Karel Schneider, 5 July 1945; Fig. 15. Alfréd Píffl (1907–1972), authorized by the Minister of Education for Ústí nad Labem and surroundings, 1946 or 1947; Fig. 16. The villa in Dvořákova Street No. 22, where Píffl stayed in Ústí nad Labem. Píffl established a collection here of culturally valuable mobiliary secured from the confiscated property of the Ústí nad Labem Germans; Fig. 17. The first page of the protocol drawn up on 24 September 1946 at the villa of the evacuated German citizen C.M. Wölfrum in Ústí nad Labem concerning the removal of valuable items from his flat.

The Orthodox Church of St. Olga in Františkovy Lázně

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Keywords: Františkovy Lázně, Church of St. Olga, Orthodox sacral monuments, 19th century architecture

The article summarizes the history of the construction of the Church of St. Olga in Františkovy Lázně, the first new sacred orthodox construction in the Czech Republic. The entire project was 17 years

in preparation – the committee for the construction of the Orthodox temple was founded in 1870 by Emil W. Hamburger, but the funds for the commencement of its construction were not collected until 1887. Committee member Gustav Wiedermann presented the plans for the new building, based on the Church of the Icon of the Mother of God “The joy of all suffering / The joy of all mourning” from the Kryukovo Neurological Sanatorium of Evdokiya Nikolayevna and Konstantin Vasilyevitch Rukavishnik near Moscow by the Russian architect Alexander Lavrentyevitch Ober completed in 1886. The construction of the Františkovy Lázně building began in October 1887 and was completed very quickly; it was consecrated in 1889.

Currently, the Orthodox Church of St. Olga in Františkovy Lázně is undergoing exhaustive repairs and restoration with financial contributions from the MPR regeneration program and the city of Františkovy Lázně with the support of the Orthodox Church. The facade was cleaned, and ceramic tiles were revealed, including decorative elements, followed by the cleaning of the entrance portal which revealed stucco acanthus pillar leaves, the profile of the column bases, and the plastic floral decor of the archivolt. In 2017, the faded icons of Christ the Savior, St. Olga, and St. Vladimir were also restored, set in a fronton and in chapels next to the entrance portal. The gradual repair of the temple will continue in the years to come; the year 2018 will involve part of the nave and the conclusion.

Illustrations: Fig. 1. Františkovy Lázně, a map of the town from 1907, Orthodox Church on Stefanstrasse marked in the circle; Fig. 2. Gustav Wiedermann, project of the Orthodox Church of St. Olga in Františkovy Lázně, frontal view of the entrance facade (undated); Fig. 3. Františkovy Lázně, Orthodox church of St. Olga after its last modifications around 1890; Fig. 4. Gustav Wiedermann, project of the Orthodox Church of St. Olga in Františkovy Lázně, side view (undated); Fig. 5. Gustav Wiedermann, project of the Orthodox Church of St. Olga in Františkovy Lázně, design of portal posts and tower made of sandstone; Fig. 6. Alexandr Lavrentyevitch Ober, project of the Church of the Icon of the Mother of God of the Kryukovo Neurological Sanatorium in Gratchevka near Moscow, 1886; Fig. 7. Gratchevka in Moscow, Church of the Icon of the Mother of God “The joy of all suffering / The joy of all mourning” at the Kryukovo Neurological Sanatorium of Evdokiya Nikolayevna and Konstantin Vasilyevitch Rukavishnik; Fig. 8. Františkovy Lázně, Orthodox Church of St. Olga, entrance portal; Fig. 9. Františkovy Lázně, Orthodox Church of St. Olga, current condition, view from the southwest; Fig. 10. Františkovy Lázně, Orthodox Church of St. Olga, top part of the bell tower with arcarium and stucco crosses in ceramic tiles; Fig. 11. Russian Orthodox Church of St. Mary Magdalene in Jerusalem; Fig. 12. Julius von Bosse, Die Neue Russische Kirche

in Dresden, graphic sheet from 1880; Fig. 13. Dresden, Russian Church of St. Simeon, side cut and ground plan.

Icons on the front of the Orthodox Church of St. Olga in Františkovy Lázně

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Keywords: Orthodox art, Church of St. Olga, Františkovy Lázně, icons, Viktor Mikhaylovich Vasnetsov, Kiev

The Orthodox Church of St. Olga in Františkovy Lázně was built on the design of Gustav Wiedermann in 1887–1889. It is the oldest Orthodox church in the Czech Republic. Despite its importance in the field of Czech Orthodox architecture and the period Czech-Russian cultural environment, the church has thus far received little attention. Only the paintings themselves on the facade completely escaped the interest of the professional public. This article aimed to fill this research gap and provide a basis for further research.

The icons depict Christ Pantocrator in the tympanum of the facade and along the sides of St. Olga and St. Vladimir. Their placement and, in part, the artistic technique followed the traditions of Western European art. The figures of St. Olga and St. Vladimir were not chosen at random but demonstrate a parallel between the Christianization of Russia in the 10th century and the establishment of the first Orthodox temple in the Czech lands. The artwork that served as template for the icons of the two saints was determined to have been executed relatively shortly before the creation of the paintings – they are the paintings on the iconostasis in the Church of St. Vladimir in Kiev, created by the Russian painter of historical and religious themes Viktor Mikhaylovich Vasnetsov (1848–1926).

The icons are not signed, so they could have been created either in Bohemia or in Russia, where a range of other icons and liturgical objects originated and were donated by the Russian spa clientele and congregation of St. Olga. At the turn of the 19th and 20th centuries, many workshops in Russia focused on the reproduction of important religious paintings. Vasnetsov's Kiev paintings were undoubtedly among them, evidenced by reduced copies of them being mass produced by the Moscow company Žako and Bonaker. It is even more probable that the Czech icons originated from the Moscow company of N. M. Postnikov. Other Františkovy Lázně icons were also brought from this company and marked by the company emblem.

The paintings of St. Olga and St. Vladimir subsequently served as a pattern for the icons

on the front of the church of St. Vladimir in Mariánské Lázně, also built on the project of G. Wiedermann. The paintings in Františkovy Lázně respond to the period interest in St. Olga that peaked at the turn of the 19th and 20th centuries. This interest followed the period trend in Russian religious painting and was based on the interconnection of Orthodox and Roman Catholic visual culture. The paintings demonstrate the phenomenon of artistic import associated with the donations of the spa guests.

Illustrations: Fig. 1. Gustav Wiedermann, building plan of the Church of St. Olga in Františkovy Lázně, before 1887; Fig. 2. Unknown author, Christ Pantocrator, before 1889, oil, sheet metal, 130 × 150 cm, facade of the Church of St. Olga in Františkovy Lázně; Fig. 3. Unknown author, St. Vladimir, before 1889, oil, sheet metal, 135 × 70 cm, facade of the Church of St. Olga in Františkovy Lázně; Fig. 4. Viktor Mikhaylovich Vasnetsov, St. Vladimir, after 1886, wall painting, interior of the Church of St. Vladimir in Kiev; Fig. 5. Unknown author, St. Olga, before 1889, oil, sheet metal, 135 × 70 cm, facade of the Church of St. Olga in Františkovy Lázně; Fig. 6. Viktor Mikhaylovich Vasnetsov, St. Olga, after 1886, wall painting, interior of the Church of St. Vladimir in Kiev.

The Krnov pattern design workshop and its fire. Redefining a national cultural heritage property

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Keywords: Krnov pattern design workshop, national cultural heritage property, cultural heritage property fire, definition of heritage values

The premises of the former Larisch company in Krnov are one of the most important heritage properties of the local textile tradition. In addition to the buildings from different eras and constructions, the textile pattern design workshop of the Karnola national enterprise, founded in the 1950s, has also been preserved. Its completeness and high degree of the environment's authenticity is exceptionally unique, consisting of a set of machines, the essential mobiliary, and an extensive archive. Selected buildings within the premises and the machine equipment of the workshop gained heritage protection status in 2003, and in 2010 the facility was recognized as a national cultural heritage property.

After the collapse of the Karnola enterprise, a new use was sought for the premises. The southern part with the pattern design workshop was obtained by the town with the intention of building a museum and a cultural and social center. The project received support under the IROP program, and realization was to begin in January 2018. On 20 December 2017,

the workshop was set on fire. Machines were damaged, most design books were destroyed, and the modern documentation of the workshop and much equipment were lost.

Subsequent cleaning took place in January 2018. Individual parts of the mobiliary were numbered and documented. The machines were carefully cleaned. The debris was sorted through, and found fragments were registered and stored. Patterns, written materials, pattern cards, and any materials that were not completely destroyed were recorded, packaged, and deep frozen. Two assessments of the conditions of the machines were carried out together with subsequent proposals for their renovation (including an estimation of the financial difficulties), ranging from preservation to possibly putting them into operation (for the simpler devices).

Heritage care is now faced with the challenge of newly defining certain values. The historical, architectural, and urbanistic values were not significantly affected by the fire. The value of the pattern design workshop, the area most affected by the fire, was now subject to revision. Even though such a workshop was a regular part of any textile factory, each workshop was specific. From a typological point of view, the Krnov workshop (even despite the fire) is an example of a unique operation that, at the same time, represents the general procedures of wool patterning. It cannot be assumed that a similar workshop would be preserved elsewhere in the country. As far as the technical value of the individual machines is concerned, the value of the collection preserved in situ outweighs this former value in that it presents the key progressive steps on the way from woolen yarn to fabric. This integrity has also been preserved. The different meanings of the individual features may find a reflection in the chosen approach to their renovation. When emphasis is placed on the authenticity of function, the possibility of completing the set with similar functional devices arises. On the other hand, this would clearly result in fatal damage to the authenticity. The concept of presenting a workshop in the condition that it was in on its last working day must be abandoned.

The question of how to further deal with the items which are not protected by the monument and which rather bear the nature of a museum collection is also a difficult one. This is an extensive collection of more or less fragmentally preserved pattern cards and papers. Most attention falls on the fate of the collection of design books from the late 19th and first half of the 20th century. The written material accompanying the post-war production of the workshop, however, are a no less valuable part of the collection. The liquidation of the pattern design workshop of the closed enterprises went hand-in-hand

with the uncompromising destruction of this layer of archival materials, undervalued for their "insufficient age" and as a natural part of the communist large-scale production era. Clearly, no such modern documentation of a similar extent and complexity has been preserved anywhere. This fact should be taken into account when determining the priorities for selection, preservation, and restoration.

Illustrations: Fig. 1. Krnov, textile factory of Alois Larisch and sons (later Karnola), reconstruction at the beginning of the 21st century. Legend: 1 – original factory building, 2 – Karel Larisch's villa, 3 – spinning mill, later the pattern design workshop, 4 – spinning mill and warehouse; Fig. 2. Krnov, pattern design workshop of the Karnola enterprise. Legend: 1 – two hand Jacquard looms, 2 – two shuttle mechanical harness looms, 3 – two shuttle mechanical Jacquard looms, 4 – hammer machine, 5 – stitching table, 6 – two ring twiner machines, 7 – twiner machine, 8 – two wooden warping machines 9 – sample warehouse, 10 – offices with contemporary documentation of the workshop; Figs 3–26. Krnov, pattern design workshop of the Karnola enterprise: Fig. 3. Mechanical Jacquard loom; Fig. 4. Hand-made wooden Jacquard looms; Fig. 5. Pattern warehouse; Fig. 6. Pattern cards; Fig. 7. In addition to the actual machines, the workshop also contained spare parts and accessories, e.g. weaving loom reeds; Fig. 8. Mechanical harness loom; Fig. 9. General view of the southern part with weaving looms, mechanical harness looms in the foreground, mechanical Jacquard looms in the background; Fig. 10. Condition after the fire; Fig. 11. Mechanical harness loom immediately after fire; Fig. 12. Mechanical Jacquard loom immediately after the fire; Fig. 13. Manual Jacquard looms immediately after the fire; Fig. 14. Pattern warehouse after the fire; Fig. 15. Twining machine after rough cleaning; Fig. 16. Mechanical harness loom after rough cleaning; Fig. 17. Destroyed patterning mechanism of the mechanical Jacquard loom; Fig. 18. Collapsed threaders of a Jacquard loom; Fig. 19. Workshop after rough cleaning. After photodocumentation, recording, and packaging, the archived records were deep frozen; Fig. 20. Design book ready to be packed prior to transport to freezers; Fig. 21. Relatively more has been preserved from the documentation around the workshop's operation from the 1950s to 2003; Fig. 22. Material ready for weaving; Fig. 23. Pattern card; Fig. 24. Manual Jacquard loom after rough cleaning; Fig. 25. Wooden ceiling construction above the workshop in the center of the fire; Fig. 26. Condition after the fire, view from the southeast.

Documentation of a 19–20th century suburban recreational landscape using archaeological methods. A defunct outing restaurant with railway stop in Zábělá near Plzeň

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Keywords: aerial laser scanning, cultural suburban landscape, landscape documentation, archeology

of modernity, outing restaurant; railway stop, Zábělá near Plzeň

The forested unit called Zábělá at the northeastern outskirts of Plzeň has long been a wooded area with multiple evidence of older landscape use from prehistoric times to the present. This article focuses on evidence of suburban recreational use of the area from the second half of the 19th century. It specifically focuses on the history of a defunct outing restaurant with a railway stop and an assessment of the current condition. It also acquaints the reader with the results of an exploration of terrain and building relics as well as of landscaping and mobiliary. The exploration involves not only surface surveys, photodocumentation, and basic geodetic orientation, but above all relies on aerial laser scanning data, digital terrain models, and three-dimensional models with an appreciation of the contribution of these methods (used particularly in archeology) to understand and present the studied territory and landscape.

The historically wooded area in the surroundings of Zábělá with its relics of an extinct medieval village, together with the nearby Černá Myt' burial site, the Holý vrch fortified settlement, and the remnants of an outing restaurant and railway stop and their appropriate structure of paths and terrain modifications all represent an extraordinary location within the city not only regarding the concentration of archaeological sites and the degree of their potential, but also regarding the survival of traces of an ancient cultural landscape in general. The remnants of the outing restaurant and railway stop, together with the contemporary routes and their partly surviving inventory, represent the youngest historical layer of this landscape section which also interlaces with older layers (plowfields of a medieval village, structure of a fortified settlement). The use of LLS data analysis and its visualization in the form of digital terrain models and three-dimensional modeling of land divisions, together with photodocumentation and geodetic surveying, represent methods combining the documentation of larger areas as well as their parts and details (field and building relics, landscape modifications, mobiliary). At the same time, these methods allow for a perception and analysis of the area in a wider scope as well as a practical way of presenting the results of the survey and documentation of such a territory with its traces of the older and the newer cultural landscape.

Illustrations: Plzeň – Zábělá, county Plzeň-město: Fig. 1. Area of interest on a digital terrain model (DTM) from aerial laser scanning (LiDAR) data after robust filtration. Legend: 1 – fortified settlement from the Iron Age and Early Middle Ages (from 8th to beginning of 10th century), 2 – extinct village

from the 13–15th century, 3 – area with evidence of settlement from the middle of the 13th century, 4 – space with bands of medieval and early modern roads, 5 – space with remnants of an outing restaurant and railway stop from the late 19th to 20th century, 6 – vehicle arrival location; **Fig. 2.** Railway viaduct at the stop at the end of the 19th century; **Fig. 3.** View of the stop from the south in 1917; **Fig. 4.** Guard house of the railway stop from the northeast in 1901; **Fig. 5.** Railway stop from the southeast; **Fig. 6.** The summer restaurant on documentation from 1889; **Fig. 7.** Interior of the covered veranda of the restaurant at the beginning of the 20th century; **Fig. 8.** Parlor and covered veranda of the restaurant from the southeast, beginning of the 20th century; **Fig. 9.** Plan documentation for the refrigeration building from 1901; **Fig. 10.** Area of interest on a 1963 map. The area of the demolished restaurant has been marked, in the station area there are still standing structures of the older and younger guard house and the actual stop; **Fig. 11.** Restaurant and railway stop on postcard from the 1920s; **Fig. 12.** Restaurant layout after 1920; **Fig. 13.** Different arch of the railway viaduct at the defunct stop Zábělá (older track from 1862, younger from 1927); **Fig. 14.** Railway viaduct before the Zábělá stop (continuing on right), on the right in the valley is a pump belonging to the former equipment; **Fig. 15.** Stairway to the restaurant rooms from the courtyards; **Fig. 16.** Area of the veranda (left) with a modern arbor, kitchen remnants in the rear; **Fig. 17.** Corner between the restaurant's kitchen and parlor; **Fig. 18.** Remnants of the older guard house of the Zábělá railway stop; **Fig. 19.** West access ramp to the railway stop with surviving reinforced concrete railings; **Fig. 20.** Detail of the reinforced concrete railing of the eastern access ramp to the railway stop; **Fig. 21.** Digital terrain model in the area of the defunct restaurant and railway stop marking the height profile – the remnants of the restaurant, the stop, and the network of partially defunct routes are visible; Detail of the reinforced concrete railing of the access ramp connecting to the railway stop; **Fig. 22.** Height profile from DTM marking the basic elements of the monitored area; **Fig. 23.** Remnant of a path in the slopes of the stream valley under the defunct restaurant; **Fig. 24.** Remnant of a path at the embarkment location on an already defunct footbridge across the stream valley towards the restaurant; **Fig. 25.** A terrain 3D model with colored highlights of the relative height from LiDAR data indicating the remnants of the restaurant and railway stop; **Fig. 26.** 3D model of the restaurant remnants with colored highlights of the relative elevation from LiDAR data; **Fig. 27.** 3D model of the remnants of the railway stop with colored highlights of relative elevation from LiDAR data; **Fig. 28.** Remnants captured using DTM-based geodetic survey from LiDAR data. Terrain edges in black, structures interpreted as individual restaurant areas in red, paths in white.

Content is King. Examples of using tablets and smartphones when presenting cultural heritage

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Keywords: education on heritage buildings, presentation of cultural heritage, modern technologies in heritage education

Digital technologies bring new possibilities in the presentation and interpretation of cultural heritage. They have their strengths and limits, while the reflection of their application can foster adequate ways of using new media within the polarity between the traditional form of presentation and the attractiveness of cultural heritage for the younger generation. This article presents three forms of the use of digital technology in the interpretation of the UNESCO Archbishop's Chateau and Gardens in Kroměříž, with the participation of the National Heritage Institute and the Olomouc Art Museum / Archdiocesan Museum of Kroměříž. This is a video application for tablets in sign language which deaf people can use to navigate through the Flower Garden. There is also an eight-language application for smartphones which makes this heritage property accessible to foreign visitors. The third example is a family application for tablets created for the interior of the Archbishop's Palace in Kroměříž.

The presented experience confirms that in the future, providing technical equipment and searching for technical finesse will not be essential, but the creation of quality digital content and the sophisticated use of new media certainly will. This idea was originally expressed by Bill Gates: "Content is King".

Illustrations: **Fig. 1.** Family visitors with tablets on a tour of the Archbishop's Palace in Kroměříž; **Fig. 2.** Menu – interactive map of the Kroměříž Garden; **Fig. 3.** Page with written text and icons for activating a photo gallery and videos; **Fig. 4.** A video with sign language interpreter in the foreground; **Fig. 5.** Mobile screen preview with map of garden and labeled locations; **Fig. 6.** Screen view with displayed information on one of the locations; **Fig. 7.** Bishop Karel as Apollo; **Fig. 8.** Introduction scene of the application; **Fig. 9.** Scene from the *Commedia dell'Arte*; **Fig. 10.** Visitors with tablet in the Coin Cabinet.

"Brautgürtel" belts from West Bohemia in the mobiliary funds of the NHI

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Keywords: NHI mobiliary funds, decorated Brautgürtel belts, artistic craft of the early modern age

Decorated women's belts known as "brautgürtel" were a typical part of the clothing of burgher women

in the 2nd half of the 16th and the beginning of the 17th century. Three such belts were preserved in the collections of the Kynžvart and Horšovský Týn chateaus in western Bohemia. The belt from Horšovský Týn was made of silver mainly using the casting technique. The Kynžvart belt was made of non-noble alloy by a combination of pressing and engraving. The article further illustrates analogies from Czech collections and records of the belts from selected textual sources.

Illustrations: **Figs. 1–3.** Silver belt from Horšovský Týn, inv. No. HT13103 – whole, detail, and inscription on the reverse; **Fig. 4.** Belt with clasp and suspended case, Cheb, inv. Nos. KY2285 and KY2286b; **Fig. 5.** Horseshoe-shaped hook, inv. No. KY2285; **Fig. 6.** Case and detail of closure, inv. Nos. KY2285 and KY2286b; **Figs. 7, 8.** Belt with printed decors, Cheb, inv. No. KY2286; **Fig. 9.** Example of a graphic design for bag hanger, 1554; **Fig. 10.** Epitaph of the Sonnenberg family, 1612; **Fig. 11.** Portrait of Anne Marie Reiner, née Pachelbel, oil painting on canvas, 95 × 75 cm, The Cheb Museum, inv. No. O348; **Fig. 12.** Women's belt with apple, Municipal Museum in Týn nad Vltavou; **Fig. 13.** Women's belt from plate elements, Municipal Museum in Týn nad Vltavou; **Fig. 14.** Women's belt with horseshoe article, Museum of Glass and Jewellery, Jablonec nad Nisou; **Fig. 15.** Women's silver belt from Jablunkov, 17th Century, National Museum, inv. No. H4-44763; **Fig. 16.** Belt, first half of the 17th century, Museum of Decorative Arts in Prague; **Fig. 17.** Belt, 16th Century, Moravian Gallery in Brno, inv. No. U4839; **Fig. 18.** Example of the use of a belt in a set of women's clothing, stained glass, 16th century, Moravský Šternberk.

Cleaning the sculpture of St. John of Nepomuk from Prague's Pohořelec using a laser

Jakub ĎOUBAL

Keywords: cleaning sculpture monuments, laser cleaning stones, sculpture of St. John of Nepomuk in Prague's Pohořelec

The article summarizes the basic principles of laser cleaning and presents its practical application in the cleaning of the valuable early Rococo sculptural group of St. John of Nepomuk from the Pohořelec area of Prague. The sculpture was created in 1752 by the Prague sculptor Jan Antonín Quitainer. The concept of the restoration was chosen on the basis of a comprehensive restoration survey with special attention paid to the challenge of cleaning, which was conducted on the basis of thorough examinations and laboratory tests. For the silicate sandstones, the impurities consisted predominantly of dust and soot bound in a silicate film and firmly bonded to the substrate. In practice, the removal of this insoluble film consists in the use of either a chemical cleaning using an ammonium

fluoride which dissolves the silicate film and allows it to be removed by subsequent washing, or an abrasive cleaning using the abrasive characteristics of various types of abrasives driven by air or water. This description of the cleaning process alone makes it clear that both methods pose a significant risk to the substrate. For these reasons, a laser equipment has been previously developed for cleaning first carbonate and subsequently silicate minerals. Electron microscope photographs, as well as protrusions and recesses, show the results of the cleaning tests and an assessment of the methods of cleaning in question. The most sensitive method of cleaning using laser beams (Q-switched, ND: YAG Thunder Art Laser) was selected and was used to clean the sculpture in connection with the overall concept of the item's restoration. In this case, the cleaning contributed to an improvement of the physical properties of the surface and to the visual unification of the work, as well as to the preservation of its aesthetic qualities. The photographic documentation shows the cleaning process, including the details and the final state. The final discussion summarizes the experiences and risks of using the tested cleaning methods.

Illustrations: Fig. 1. Sculpture of St. John of Nepomuk in Prague at Pohořelec. Condition before restoration. The statues were significantly darker than the bottom parts. When seen against the sky, the dark statues completely lose their details and appear only as black silhouettes; Fig. 2. Statue of St. John after transfer to the studio. The sculpture contained contamination of varying intensities and origins; Fig. 3. Illustrative image – optical microscopy: recess, deposition of impurities in the subsurface zone (from the left: Maletín sandstone, Mšenský sandstone, yellow – Petřín sandstone). Different depositions of impurities in different sandstones are evident in the recesses. The picture shows how deep the impurities penetrated into the substrate and whether they closed the porous structure of the substrate; Fig. 4. Measurement of capillary absorption by Karsten tube (samples were made on a non-visible side of the right angel); Fig. 5. Recess from the laser cleaning on the sculpture of St. John of Nepomuk. The difference between the cleaned and uncleaned siliceous sandstone surface can be seen in the recess. On the left, dark impurities can be seen covering the surface and partially reaching the depth of the pore of the stone, from which it can no longer be removed. On the right is the condition after cleaning, where the laser cleaning method left the structure of the grains without damage; Fig. 6. Detail of the laser cleaning process – the photograph shows that very fine details could be cleaned by the laser; Fig. 7. The sculpture laser cleaning process by Thunder Art; Fig. 8. Cleaning the lower part. In these places, the film was the strongest and the surface remained slightly yellowed after its partial removal. This problem was subsequently solved by fine micro-sandblasting; Fig. 9. Cleaning tests on Mšenský type sandstone. A1-A6 is an abrasive cleaning with different abrasives and pressure, L1-L13 are tests of two types of laser

cleaning, and CH1 is a sample of chemical cleaning; Fig. 10. Laser cleaning process of the rear, significantly darker side. The right side is mostly cleaned; Fig. 11. Condition of the statue of St. John of Nepomuk after restoration; Fig. 12. Comparison of changes in surface morphology in an electron microscope. An observation shows a change in surface morphology especially in the case of chemical and abrasive cleaning. When using a laser, the surface does not change fundamentally despite the clear cleaning effect. A visual examination of all three cleaning samples showed roughly the same degree of cleaning, and a difference in surface morphology was not observable; Fig. 13. Illustrative image – electron microscopy of surface: chemical purification, grain etching with ammonium fluoride; Fig. 14. Condition after restoration – the contrast between the pedestal and the sculptural part of the sculpture was reduced due to selective cleaning, and the modeling of the sculpture is clearer.

Testing the aging of facade paints in natural conditions

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Facade paints are an important part of the cladding of most buildings. Differences in their composition, especially the binding system, are the cause of different behaviors during the aging process. This article describes the results of the long-term exposure of commercial representatives of the main types of facade paints (acrylic, silicone, silicate, and lime) to natural aging. After 16 years of natural conditions (rain, wind, solar radiation, etc.) on test surfaces with individual paints, it is clear that the bonding system of the paint significantly influences the behavior of the paint. Despite the same environmental conditions, differences in the individual painted surfaces appear in the appearance of the paint, its protective function, the degree of fouling, the level of cracking, etc. Lime coatings clearly marked their thickness during the experiment and reveal the filler grains, while silicate coatings also gradually lose thickness but to a lesser degree. In acrylic paint, a dense network of micro-cracks appears over time which covers through the entire coating, but the thickness of the coating is not significantly altered; the same applies to silicone paints.

Illustrations: Fig. 1. Test walls – general view; Fig. 2. Microscopic cross-sectional image of a non-painted stucco, condition in 2010; Fig. 3. Surface of a lime paint, condition in 2010; Fig. 4. Microscopic cross-section of stucco with lime paint, condition in 2010; Fig. 5. Surface of a silicate paint, condition in 2010; Fig. 6. Microscopic cross-section of stucco with silicate paint, condition in 2010; Fig. 7. Microscopic

cross-section of stucco with silicone paint, condition in 2010; Fig. 8. Surface of dispersion paint, condition in 2010; Fig. 9. Microscopic cross-section of stucco with dispersion paint, condition in 2010; Fig. 10. Condition of individual paints after 16 years of exposure: 10a – lime paints; in the middle, the visible damage is caused by water leaking from a poorly sealed opening in the sheet metal; 10b – silicate paints; 10c – silicone on left, silicone in the middle, acrylate on right; 10d – silicone paints; 10e – acrylic paints; Fig. 11. Surface of stucco with silicate paint, condition in 2017; Fig. 12. Surface of stucco with lime paint, condition in 2017; Fig. 13. Surface of stucco with dispersion paint, condition in 2017.