

PAZIN, CHURCH OF ST. NICHOLAS

Conservation of Movable Inventory

Parish church of St. Nicholas in Pazin is located in the northern part of the old town centre. It was mentioned for the first time in 1266. In one of the earliest portrayals of the city by J. J. Valvasor from 1679, the church was depicted as a single-nave building with a belfry on the façade, side chapel and prominent sanctuary. A spacious polygonal sanctuary with a lierne vault, the first of its kind in Istria, was built in 1441. Construction of the side chapels began in 1659, and during the great Baroque reconstruction in the 1760s, the chapels were converted into side aisles and equipped with new altars, giving the church the present triple nave floor plan.

Conservation and restoration of easel paintings from the Church of St. Nicholas was carried out at the Croatian Conservation Institute from 1998 to 2015. Thirteen paintings of various sizes, functions, and provenances were conserved. Among the altarpieces purchased for the side altars in the 1750s and 1760s, the most prominent are paintings by Pauline painter Leopold Kecheisen for the altars of St. Joseph and St. Margaret of Cortona as well as the painting of Our Lady of the Rosary with Venetian and Central European stylistic characteristics. The most extensive damage to the altar paintings was caused by excessive humidity, so special attention was paid to providing better conditions and protection for the back of the paintings when they were returned on the altars.

The second large group consisted of paintings from the church depository, which, due to neglect and unfavourable conditions, were in a very bad state. Most of them are altarpieces that originally belonged to the inventory of the Pauline church of St. Mary of the Lake. After conservation, it was possible to attribute them to the Pauline master Leopold Kecheisen and significantly expand the opus of a painter who worked not only for Pauline monasteries but also for other church and private benefactors in Istria.

The last group of restored paintings from the church of St. Nicholas consists of portraits of Trieste bishops from the Pazin family of Rapici, and the portrait of Pazin provost Antun Vid Franjul by unknown 18th-century masters.

A representative example of Baroque church furniture is the sacristy cabinet from 1737, an exceptional work by a local workshop. Conservation of the cabinet took three years and was completed at the Croatian Conservation Institute in 2018. It is decorated with delicate inlays made using various types of wood (walnut, maple, plum, olive), enriched with hot sand shading, and, judging by the remains of green and red pigment, parts of it were painted. In the upper part of the cabinet, the central door, with a detailed rendering of the *Annunciation* on each side, is surrounded with four doors with figures of saints, and the fronts of the small, inner drawers are decorated with portrayals of settlements and pastoral scenes. Doors and drawers in the bottom part of the cabinet are decorated with alternating depictions of birds and flower vases.

Moisture from the floor and the wall of the church caused the development of fungi and mould, and consequently the attack of wood moths and degradation of wood, mostly at the bottom and in the back of the cabinet. Damage from wood moths was also visible on most inlays and veneers.

Conservation and restoration of the sacristy cabinet had two aims – to remove thick layers of darkened varnish hiding delicate details of inlays and carvings, and to re-establish its original function for storing liturgical vestments and vessels. Prior to the work, detailed analyses of layers of paint and varnish, as well as types of wood, were carried out in order to precisely define work methodology. A lot of attention was paid to the consolidation and strengthening of the significantly damaged supporting structure.



PAZIN, CRKVA SV. NIKOLE

Konzervatorsko-restauratorski radovi na pokretnom inventaru

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Župna crkva sv. Nikole u Pazinu smještena je u sjevernom dijelu stare gradske jezgre, a prvi se put spominje 1266. godine. Na jednoj od najranijih veduta grada, onoj J. J. Valvasora iz 1679. godine, crkva je prikazana kao jednobrodna građevina sa zvonikom na pročelju, bočnom kapelom i istaknutim svetištem. Prostrano poligonalno svetište, nadsvođeno zvjezdasto-rebrastim svodom, sagrađeno je 1441. godine kao prvo te vrste u Istri. Događivanje bočnih kapela počelo je 1659. godine, a u velikoj baroknoj obnovi šezdesetih godina 18. stoljeća kapele su bile formirane u bočne brodove i opremljene novim oltarima, čime crkva dobiva današnji trobrodni tlocrt.

Konzervatorsko-restauratorski radovi na djelima štafelajnog slikarstva u crkvi sv. Nikole provodili su se u Hrvatskom restauratorskom zavodu u kontinuitetu od 1998. do 2015. godine. Restaurirano je 13 slika različitih dimenzija, funkcije i provenijencije. Među palama nabavljenim za bočne oltare pedesetih i šezdesetih godina 18. stoljeća ističu se radovi pavlinskog slikara Leopolda Kecheisena za oltare sv. Josipa i sv. Margarete Kortonske, kao i slika Bogorodiče od Ružarija s obilježjima mletačkog, ali i srednjoeuropskog slikarstva. Najveća oštećenja na oltarnim slikama bila su uzrokovana djelovanjem prekomjerne vlage pa je nakon dovršenih konzervatorsko-restauratorskih radova posebna pozornost posvećena osiguranju boljih uvjeta i poleđinske zaštite pri ponovnoj montaži na oltare.

Drugu veliku skupinu činili su radovi na slikama iz spremišta crkve, koje su zbog zapuštenosti i neprimjerenih uvjeta čuvanja bile u izrazito lošem stanju. Radi se većinom o oltarnim palama koje su izvorno pripadale inventaru pavlinske crkve sv. Marije na Jezeru. Nakon obnove bilo ih je moguće povezati s pavlinskim majstorom Leopoldom Kecheisenom te je znatno proširen opus slikara koji u Istri nije radio isključivo za pavlinske

samostane Istarsko-vinodolske provincije, nego i za ostale crkvene i privatne naručitelje.

Posljednju skupinu restauriranih slika iz crkve sv. Nikole čine portreti tršćanskih biskupa iz pazinske obitelji Rapici te portret pazinskog prepozita Antuna Vida Franjula, djela nepoznatih majstora 18. stoljeća.

Reprezentativni primjer baroknog crkvenog namještaja je sakristijski ormar iz 1737. godine, izniman rad mjesne radionice. Trogodišnji konzervatorsko-restauratorski radovi dovršeni su 2018. godine u Hrvatskom restauratorskom zavodu. Ormar ukrašavaju minuciozne intarzije izrađene od raznih vrsta drva (orah, javor, lipa, šljiva, maslina), obogaćene sjenčanjem vrućim pijeskom, a sudeći prema ostacima zelenog i crvenog pigmenta, mjestimično i kolorane. U gornjem dijelu ormara, središnje vratnice s detaljno izvedenim prizorom *Navještenja* sa svake strane rube četiri vratnice s likovima svetaca, a fronte malih, unutarnjih ladica krase vedute naselja i pastoralni prikazi. U donjem dijelu ormara, vratnice i ladice ukrašene su floralnim motivima, prikazima ptica i vazama s cvijećem.

Vlaga iz poda i zida crkve uzrokovala je razvoj gljivica i plijesni te posljedično napade drvotočaca i propadanje drvene mase, najviše na podnožju i ledima donjeg dijela. Oštećenja od drvotočaca bila su vidljiva i na većini intarzija i furnira.

Provedeni konzervatorsko-restauratorski radovi na sakristijskom ormaru imali su dva cilja: uklanjanje debelih slojeva potamnjelog laka, zbog kojih nije bilo moguće iščitati detalje delikatnih intarzija i rezbarija te uspostavljanje njegove uporabne funkcije. Prije radova obavljene su detaljne analize slojeva boja i lakova te vrste drva. Velika je pažnja posvećena konsolidaciji i učvršćivanju znatno oštećene nosive konstrukcije.





Izdavač: Hrvatski restauratorski zavod, www.h-r-z.hr / Za izdavača: dr. sc. Tajana Pleše / Stručni tim: štafelajno slikarstvo: dr. sc. Višnja Bralić; Veljko Bartol, Marija Bošnjak, Sonja Cikač Kovačić, Marijana Fabčić, Dragutin Furdj, Margareta Klofutar, Jasna Denich, Tito Dorčić, Mia Kaurlotto, Petra Kursar, Pavao Lerotić, Matija Marić, dr. sc. Domagoj Mudronja, Ivana Sambolić, Lea Sović, Iriina Šaduraj, Maša Maria Štrok, Orest Šuman, Maja Sučević-Miklin; sakristijski ormar: Tijana-Annar Trputec Strčić; Veljko Bartol, Davor Filipčić, Mirjana Jelinčić, Margareta Klofutar, Nena Meter Kiseljaj, dr. sc. Domagoj Mudronja, Radovan Pavlek, Lea Sović, dr. sc. Martina Wolff Zubović, Miljenko Zvonar, Tomica Vreš / Fotografije: Mario Braun, Miroslav Dvorščak, Ljubo Gamulin, Jovan Kliska, Nikolina Oštarijaš, Goran Tomljenović, Natalija Vasić / Autori teksta: dr. sc. Višnja Bralić, Tijana-Annar Trputec Strčić; Ivan Braut / Lektura: Rosanda Tometić / Prijevod: Nataša Đurđević / Grafičko oblikovanje i priprema za tisak: Ljubo Gamulin / Tisak: Novi val d.o.o. / Naklada: 500 / Zagreb, listopad 2018.

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