

Church of St. Peter and Paul in Trviž / Conservation and Restoration of the Painted Wooden Ceiling

The Church of St. Peter and Paul in Trviž is a single nave building located in the old cemetery at the foot of the settlement. The church was built in the 11th or 12th century, while the apse was added in the 13th century and the nave was extended. A series of reconstructions from the 16th to the 19th century, when the church also received a new façade with a spindle-like belfry, is a testament to the piousness of the people and the religious significance of that sacral object. The interior was adorned with medieval wall paintings, and, in addition to the 17th- and 18th-century altars, the Baroque phase was complemented by the painted wooden ceiling.

According to the inscription *Questa opera fu colorita l' anno 1703 ADI 3 agosto (G)ASTALDO. FEC.*, recorded by B. Bulić (Conservation Institute of the Yugoslav Academy of Sciences and Arts in Zagreb) during conservation and restoration (1964-1965), the ceiling is dated in 1703. Although the names of woodcarvers and painters remain unknown, the word *gastaldo* refers to the confraternity supervisor, so the inscription is most likely about the donor who commissioned the painting of the ceiling.

The ceiling consists of seven rows with five panels each, separated by decorative profiled bars doubling as frames. Next to the walls, there is a shallow carved garland that frames the ceiling. Out of a total of thirty-five panels, twenty painted panels have been preserved in the wider portion of the ceiling, next to the east wall of the church. Apostles and saints, along with fruit and flower motifs from Christian iconography, are portrayed on sixteen panels. The painting style and the design of sa-

ints link the author of the Trviž ceiling with the painted ceiling from Beram, dating from 1709.

Leaks in the ceiling, moisture, and microorganisms have caused considerable damage to the wooden support and the painted layer. Unfortunately, further damage to the roof trusses and roof coverings also caused new damage to the painted ceiling panels. The damage was extensive, and some depictions of the saints were almost entirely washed off. The wooden support was cracked, eaten away and weakened by wormholes. The most extensive damage was in the central area of the ceiling and the zones above the high altar where most of the painted layer was missing. Conservation and restoration were carried out by the Croatian Conservation Institute from 2005 to 2014. In the meantime, the church was renovated and, when the restored ceiling was returned, there was no indication of excessive moisture or water penetration.

Because large portions of the painted layer were missing, it was concluded that the complete reconstruction of the paintings could distract from the original elements. Therefore, a compromise was reached. A partial reconstruction of the painted layer, using an integrating retouch, was carried out. Contours of medallions and saints were reconstructed, as well as repeating floral motifs in the corners of the panels. The reconstruction of the painted layer on each panel was matched to the condition of the adjacent panels, having in mind the uniformity of the entire ceiling. The work methodology reconciled the need for a minimal intervention on the painted panels with the need for a uniform visual impression of the ceiling.



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Crkva sv. Petra i Pavla u Trvižu / Konzervatorsko-restauratorski radovi na oslikanom drvenom tabulatu



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Jednobrodna crkva sv. Petra i Pavla u Trvižu smještena je na starom groblju, podno naselja. Izgrađena je u 11. ili 12. stoljeću, a u 13. stoljeću prigradna je apsida i produžena lađa. Niz obnova od 16. do 19. stoljeća, kada je crkva je dobila i novo pročelje s preslicom, svjedoče o pobožnosti puka i vjerskom značaju tog sakralnog objekta. Unutrašnjost su ukrašavale srednjovjekovne zidne slike, a uz oltare iz 17. i 18. stoljeća, barokna stilska faza dopunjena je oslikanim drvenim tabulatom.

Tabulat je datiran u 1703. godinu prema tekstu natpisa *Questa opera fu colorita l' anno 1703 ADI 3 agosto (G)ASTALDO. FEC.* koji je tijekom konzervatorsko-restauratorskih radova (1964. – 1965.) zabilježio B. Bulić (Restauratorski zavod Instituta za likovne umjetnosti u Zagrebu). Imena drvorezbara i slikara ostaju zasada nepoznata. Naime, riječ *gastaldo* označava upravitelja bratovštine pa se signatura vjerojatno odnosi na donatora koji je naručio oslikavanje tabulata.

Cijeli se tabulat sastoji od sedam redova s po pet polja međusobno odijeljenih ukrasnim profiliranim letvama kao okvirima. Do zidova je rezbareni plitki vijenac koji uokviruje tabulat. Od ukupno trideset i pet polja očuvano je dvadeset oslikanih polja na širem dijelu stropa uz istočni zid crkve. Na šesnaest polja prikazani su apostoli i sveci te voćni i cvjetni motivi iz kršćanske ikonografije. Slikarska izvedba, kao i oblikovanje svetačkih likova, povezuju autora trviškog tabulata sa stropnim oslikom u Bermu koji se datira u 1709. godinu.

Dugogodišnje prokišnjavanje krovišta, djelovanje vlage i mikroorganizama, izazvalo je znatna oštećenja podloge i oslika. Nažalost, ponovna oštećenja krovišta i krovnog pokrova prouzročila su i nove štete na oslikanim poljima tabulata. Oštećenja su bila dramatična, a neki od prikaza svetaca gotovo u cijelosti isprani. Drveni je nosilac bio raspucan, izjeden i oslabljen crvotočinom. Najviše su bili oštećeni središnji dijelovi tabulata i zona iznad glavnog oltara na kojima je nedostajao najveći dio oslika. Cjelovite konzervatorsko-restauratorske radove izveli su od 2005. do 2014. godine djelatnici Hrvatskog restauratorskog zavoda. Crkva je u međuvremenu građevinski obnovljena te u trenutku montaže restauriranoga tabulata nije bilo naznaka prekomjerne vlage ili prodora vode.

Zbog velikih gubitaka slikanog sloja zaključeno je da bi potpuno rekonstruiranje oslika moglo remetiti viđenje njegova izvornika. Stoga se pristupilo kompromisnom rješenju. Obavljeno je djelomično rekonstruiranje sloja oslika integrirajućim retušom. Rekonstruirane su konture medaljona i svetačkih likova, kao i florealni motivi u kutovima ploča koji se ponavljaju. Razina do koje je izvedena rekonstrukcija oslika na svakoj ploči usklađena je sa stanjem na susjednim pločama, pri čemu se vodilo računa o ujednačenosti cjeline. Metodologija rada pomirila je potrebu za minimalnom intervencijom na oslikanim pločama s potrebom da tabulat kao cjelina ostavlja ujednačen vizualni dojam.

