

WORKSHOP

Mosaic: Archaeometry, Technology and Conservation.

Science: big chance for the mosaic art

Ninth edition

ABSTRACTS



Palazzo Mazzolani, Aula Magna ISIA
Corso Mazzini 93, 48018 Faenza (RA), Italy
24th and 25th November 2016



Green Restoration
of Abu Aysheh Moh'd



GRUPPO MOSAICISTI RAVENNA
mosaic art & conservation studio



Ingui Giuseppe
Restauratore Opere D'arte
Marineo (PA)

PROGRAMME

24th November

9.00 – 9.45 Registration of the participants

9.45 – 10.00 Welcome and presentation of the Workshop

1st Session. Chairperson: *Michele Macchiarola, CNR-ISTEC, Faenza*

10.00 – 10.30 Reusing and recycling in ancient mosaics. Case studies from Aquileia, House “*Delle Bestie Ferite*”

C. Boschetti

Department of Cultural Heritage. Archaeology, History of Art, Cinema and Music, University of Padua, Italy

10.30 – 11.00 Mosaics of Faenza: some examples of study, restoration and musealization

C. Guarnieri

Soprintendenza Archeologia, Belle Arti e Paesaggio di Bologna, Ferrara, Modena e Reggio Emilia

11.00 – 11.30 *Coffee break*

2nd Session. Chairperson: *Lina Damiani, Lina Mosaics, Tirana, Albania*

11.30 - 12.00 The Mosaic jewels from the Czech Republic. Restoration of the mosaic decoration of the vault in Pfeiffer and Král tomb Jablonec nad Nisou

M. Kracík Štorkánová, O. Panyushkina, I. Ciacci, G. Bastieri, S. Cimarolli

Academy of Fine Arts in Prague, Art in craft MOZAIKA z.s., Czech Republic. Accademia di Belle Arti di Ravenna, Italy. Accademia di Belle Arti di Bologna. Accademia di Belle Arti di Verona.

12.00 – 12.30 Naples metro: contemporary mosaics in “art station”

G. Cassese, M. Corbi, R. Fasanaro, M. Oliva, M. Titomanlio

ISIA, Faenza (RA), Accademia di Belle Arti di Napoli. Art Stations Naples - ANM SpA. MN Metropolitana di Napoli SpA. Accademia di Belle Arti di Bologna. Accademia di Belle Arti di Napoli e L’Aquila

12.30 – 14.10 *Lunch*

14.10 – 16.00 **Presentation Poster**

Chairperson: *Manlio Titomanlio, Accademia di Belle Arti di Napoli e L’Aquila*

16.00 – 16.30 *Tea break*

16.30 – 18.00 **Round Table** Chairperson: *Giovanna Cassese, ISIA, Faenza*

“Materials and innovative solutions for the contemporary mosaic”

19.45 *Social dinner* (Cantina del Bonsignore, Brisighella, RA, 25,00 euros)

25th November

3rd Session. Chairperson: *Moh'd Abu Aysheh, Green Restoration, Madaba, Jordan*

9.00 – 9.30 Manual manufacture of light supports for mosaic

T. Pasés Oviedo, H. Fayos Bou, J.L. Regidor Ros, P. Soriano Sancho

Museo de Prehistoria de Valencia, Valencia, Spain. Instituto de Restauración del Patrimonio, Universidad Politécnica de Valencia, Spain

9.30 – 10.00 From Slovenian Coast to Inland– Comprehensive Preservation and Presentation of Roman Mosaics

M. Lesar Kikelj, S. Kramar

Institute for the Protection of Cultural Heritage of Slovenia, Restoration Centre, Ljubljana, Slovenia. Slovenian National Building and Civil Engineering Institute, Ljubljana, Slovenia

10.00 – 10.30 The mosaics of the Trajan's *Schola* in Ostia Antica. Preservation, restoration, and development between the past and present

G. Bandini, P. Germoni, M. Talani, E. Del Fiacco

(Ex) Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l'Area Archeologica di Roma - Rome, Italy. ARCHIRES s.r.l. - Rome, Italy. Architect freelance, Rome, Italy.

10.30 – 11.00 Use of geopolymeric composites for the restoration of a Roman mosaic fragment

S. Rindi, E. Soragni, S. Gualtieri, R. Fontanelli, M. Macchiarola

Centro di Restauro della Soprintendenza Archeologica per le Belle Arti e il Paesaggio per la città metropolitana di Firenze e le provincie di Prato e Pistoia, Florence. CNR-ISTEC, Faenza, Italy

11.00 – 11.30 *Coffee break*

11.30 – 13.00 Round Table. Chairperson: *Giorgio Bonsanti, MIBACT-MIUR (technical committee for Italian university restoration courses)*

“Movable supports for the conservation of mosaic fragments: materials and innovative techniques”

13.00 – 14.30 *Lunch*

4th Session. Chairperson: *Rosanna Fattorini, Musiwa, Florence, Italy*

14.30 – 15.00 Abstract forms, made from stone, pebble. Their figurative expression

T. Dubovskaya

Mosaic artist, Saint-Petersburg, Russia

15.00 – 15.30 The stone was here before us. It will be well after my hand have moved it in space

B. Serre

Béatrice Serre – Mosaique et Creations, Paris, France

15.30 – 16.00 *Tea break*

5th Session. Chairperson: *Michele Macchiarola, CNR-ISTEC, Faenza*

16.00 – 16.30 Experience of restoration worksite on mosaic surface in the Nativity Church of Bethlehem. Conservation of a unique artefact never restored

G. Piacenti, M. Piacenti, S. Starinieri, G. Inguì

Piacenti SpA – Centro Restauri, Prato, Italy

16.30 – 17.00 The Royal Project for Restoration Mosaics in Al-Aqsa Mosque and the Dome of the Rock in Jerusalem

M. Abu Aysheh

Green Restoration, Madaba, Jordan

17.00 -17.20 *Proposals for future enterprises*

17.20 – 17.30 *Closing of the workshop*

POSTERS

1. Cartoni: procedural value of contact in the context of mosaic restoration

G. Alecci

Fine Arts Academy of Ravenna, Ravenna, Italy

2. Five centuries of mosaic making in Aquileia. Technical analysis of two case studies from *domus delle Bestie Ferite*

C. Boschetti, S. Dilaria, C. Mazzoli, M. Salvadori

Department of Cultural Heritage. Archaeology, History of Art, Cinema and Music, University of Padua, Italy. Department of Geosciences, University of Padua, Italy

3. The exhibition of mosaics with Christological scenes detached of Sant'Apollinare Nuovo (National Museum of Ravenna, 1957): For a first critical historical survey

M. Buccoleri, L. Ciancabilla

School of Arts, Humanities, and Cultural Heritage, University of Bologna, Ravenna

4. Restoration of floor in mosaic of oratory Sommariva Tremezzo, Como

M. Caldara

Department of Restoration, Academy of Fine Arts Aldo Galli, Como, Italy

5. Execution of ‘self-supporting’ supports suitable to maintain the surface irregularities of mosaic floors detached from the original site

R. Cassio

Laboratorio restauro mosaici, Musei Vaticani, Vatican City State

6. The table with fruit

L. Damiani

Lina Mosaics, Tirana, Albania

7. The short history of mosaic in Russia

T. Dubovskaya

Mosaic artist, Saint-Petersburg, Russia

8. Recovering those lost Soviet smalts: Project “Smalt.ex” at the “New Byzantium Studio”

E. Kuznetsova, V. Chintsov

New Byzantium Studio, Moscow, Russia.

Smalt.ex, Moscow, Russia

9. “Pictor Imaginarius” Contest. Nazzano: contemporary mosaic village

A. Lugari

Pictor Imaginarius Mosaic School, Nazzano, Rome, Italy

10. “Mosaici dipinti. I cartoni pittorici di Libera Musiani”

C. Pausini

CIDM – Centro Internazionale di Documentazione sul Mosaico, Museo d’Arte della Città, Ravenna, Italy

11. An Architect’s Dream

J. Smith

Juliemosaics, Amble, Northumberland, England

12. The restoration of the stone inlays of the St. Erasmus’s Cathedral crypt in Gaeta

A. Sorrentino

Restorer, Naples, Italy

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ORAL PRESENTATIONS

REUSING AND RECYCLING IN ANCIENT MOSAICS. CASE STUDIES FROM AQUILEIA, HOUSE DELLE BESTIE FERITE

Cristina Boschetti

Department of Cultural Heritage. Archaeology, History of Art, Cinema and Music, University of Padua, Italy

Abstract

Reusing and recycling are well attested practices in antiquity. The efficient management of garbage included the systematic collection of industrial byproducts, suitable for being employed in other productive processes. Mosaic, a craft developed across the Mediterranean since the 9th century BC, was well integrated in this system. Phenomena of reuse and recycle are documented, at least, from the Hellenistic period. Recycled materials, like fragments of amphorae and glass vessels, shells, stone and marble chips were commonly used by the ancient mosaic workshops, for making floor and wall revetments.

In this paper, we will make an introduction on the practice of reusing and recycling in the Greek and Roman mosaic, followed by an in depth discussion of the links between recycling and mosaic, during the Late antiquity. This period is particularly relevant for the frequent use of recycled elements in mosaics, but also because, for the first time, the debris of demolished mosaics are collected for recycling.

The discussion will be supported by the presentation of 4th-5th century AD case studies from the site of house *Delle Bestie ferite*, at Aquileia (north-eastern Italy). We will illustrate the reuse of high quality materials (marble and glass) for making new mosaics and the practice of recycling glass tesserae, for making coloured glass. This last phenomenon was considered by the archaeological literature as started during the early Middle Ages, but a recent discovery from house *Delle Bestie ferite* has demonstrated that glass tesserae were recycled, at least, since the 5th century AD. The dynamics of this process will be discussed with the support of chemical and micro-structural analysis (SEM-EDS), performed on glass cullet and tesserae.

MOSAICS OF FAENZA: SOME EXAMPLES OF STUDY, RESTORATION AND MUSEALIZATION

Chiara Guarnieri

Soprintendenza Archeologia, Belle Arti e Paesaggio di Bologna, Ferrara, Modena e Reggio Emilia

Abstract

The contribution is divided into three parts:

-First part: a short illustration of the mosaics found in Faenza. In terms of quantity and quality these finds constitute one of the most complete Italian documentations of mosaics of the Roman and Late Antiquity period.

-Second part: Faenza mosaics are examined considering the typical contexts where archaeological mosaics can be found that is to say deposits and excavations. Each case is treated as an ideal work of study beginning from a project of intervention, restoration, exposition and, in the most favourable cases, musealization, with a long lasting maintenance program.

-Third part: some exemplifications from Faenza and Romagna are taken into consideration based on the contents analyses of the second part.

THE MOSAIC JEWELS FROM THE CZECH REPUBLIC. RESTORATION OF THE MOSAIC DECORATION OF THE VAULT IN PFEIFFER AND KRÁL TOMB JABLONEC NAD NISOU

Magdalena Kracík Štorkánová¹, Oxana Panyushkina², Irene Ciacci³, Giulia Bastieri³, Sonia Cimarolli⁴

¹Academy of Fine Arts in Prague, Art in craft MOZAIKA z.s., Czech Republic

²Accademia di Belle Arti di Ravenna

³Accademia di Belle Arti di Bologna

⁴Accademia di Belle Arti di Verona

Abstract

The wall mosaic in the Jablonec nad Nisou cemetery was made at the turn of 19th and 20th century. The Art nouveau style glass mosaic depicts floral motifs, placed at the top of the Pfeiffer and Král family tomb. The subject matter presented the conservation problems caused by the infiltration of rainwater into the wall surface. For this reason it was considered necessary to transfer the mosaic for subsequent restoration in the studio -laboratory and to return the monument on its site of origin. Prior to the operations, the drawing of pattern and andamento of tesserae was performed. The step of transfer (2013), made with cotton fabrics and Dispercoll® 2, has been shown to be complex because of unfavorable climatic conditions present during the operations, it brought to the masonry a large presence of moisture. This has resulted in the fragmentation of mosaic work in about 20 pieces with the detachment from the support of around 5% of the tesserae. Falling tiles have been retrieved and repositioned during the subsequent restoration work. Subsequently the breakout phase, prior to the restoration stages were performed diagnostic investigations by the Academy of Sciences of Czech Republic, regarding the analysis of the composition of mortars and composition of glass tesserae, made by VŠCHT (Institute of Chemistry and Technology). Architect Jan Černohorský realized the architectural drawing of the entire tomb space with a mosaic, significantly useful for the realization of the four counterform - panels made for the relocation of the mosaic. The counterform panels were made by the company Archetypa (with the use of Planitop HDM, Mapei) with rear reinforcement of the panel.

Other operations chronologically:

- Relocation of portions detached on new media were made with cement mortar (Adesilex P9, Mapei).
- Study of geometric module.
- Substantial integration.
- Mechanical removal of the tesserae in cement mortar and reintegration of the obtained cleaning physic gap by mechanical means of steam and brush.
- The mosaic surface mechanical removal of glue residue (scalpel)
- Gilding operations
- Painting retouching
- Application of `cartellina` (epoxy HXTAL NYL)
- Realization of surveys and maps in Autocad

Operations to be performed next in 2017:

- Installation and replacement of the panels in situ by means of 4 pins for each panel.
- Compensation of gaps on the pins and sides of panels, retouching of the interstices of the areas previously repaired.

Part of the presentation will contain introduction of other project regarding mosaic and its restoration and protection in the Czech republic during 2015 - 2017.

NAPLES METRO: CONTEMPORARY MOSAICS IN “ART STATIONS”

Giovanna Cassese¹, Maria Corbi², Renaldo Fasanaro³, Mila Oliva⁴, Manlio Titomanlio⁵

¹ISIA, Faenza (RA). Accademia di Belle Arti di Napoli

²Art Stations Naples – ANM SpA, Napoli

³MN Metropolitana di Napoli SpA

⁴Accademia di Belle Arti di Bologna

⁵Accademia di Belle Arti di Napoli e L’Aquila

Abstract

The «Art Stations» along Line 1 of the underground in Naples, managed by ANM Azienda Napoletana Mobilità, the public transport company, are the result of a project by the municipal administration in Naples. They have inaugurated a new way of devising transit areas which combines architecture and art. The architectures were designed by internationally famous architects, each station has its own stylistic features and was designed specifically for the area it would serve. At the same time, under the artistic coordination by Achille Bonito Oliva, 200 site specific works of art by 90 protagonists of contemporary art have been placed inside and outside the stations. To manage this public collection ANM has an internal department with art history skills which collaborates with the Academy of Fine Arts of Naples - School of Restoration and MN Metropolitana of Naples - the dealership of the Municipality for the planning and construction of the Line 1 - to protect such public heritage and to arrange the good state of preservation, the maintenance and the restoration of the works. This collection of public art requires special cares, both specific and different according the characteristics of the materials and the techniques used in the realization of the works of art: paintings, sculptures, tubular neon, majolica, light boxes, photos and mosaics.

In detail, the use of mosaic in "Art Stations" is not just relegated to a decorative function and to a marginal role compared to other installations. On the contrary, it is one of the best solutions in terms of technique and language in public spaces, indeed to be chosen by important artists such as W. Kentridge (with C. Buccolieri), F. Clemente (with B. Amman), N. De Maria, L. Ontani (with C. Buccolieri) and I. Ducrot (with B. Amman).

MANUAL MANUFACTURE OF LIGHT SUPPORTS FOR MOSAIC

Trinidad Pastés Oviedo¹, Haydée Fayos Bou², José Luis Regidor Ros³, Pilar Soriano Sancho⁴

¹Museo de Prehistoria de Valencia, Valencia, Spain

²Conservator-restorer, Spain

³Instituto de Restauración del Patrimonio, Universidad Politécnica de Valencia, Spain

⁴Instituto de Restauración del Patrimonio, Universidad Politécnica de Valencia, Spain

Abstract

Although the *in situ* conservation of archaeological structures is the ideal alternative, sometimes, it is necessary to carry out the process of lifting and moving the remains to a new location to ensure their protection. In the restoration Laboratory of the Prehistory Museum of Valencia we have worked on various mosaics recovered during the excavation of the Villa of Cornelius in L'Ènova (Valencia, Spain), and integrated into one temporary exhibition opened in November 2013. We emphasize the research and application of some new treatments following the criteria of reversibility and minimal intervention, for example the use of natural mortars with low specific weight (Intopore®), or the manual manufacture of light supports for the restoration of fragments of *opus tessellatum*. To experiment this last methodology a small fragment of *opus tessellatum* with polychrome decoration and vegetable and figurative motifs has been evaluated. In this case a research has been carried out in collaboration with the Institute of Heritage Restoration of the Polytechnic University of Valencia for the realization of a new reversible mobile support. It is specifically manufactured for the piece, with a laminate of carbon fiber system, with aluminum honeycomb, created vacuum packing, adapted perfectly to the irregularities of the piece at the back, which allowed us to preserve the remains of the original mortar, also minimizing the overall weight.

FROM SLOVENIAN COAST TO INLAND – COMPREHENSIVE PRESERVATION AND PRESENTATION OF ROMAN MOSAICS

Martina Lesar Kikelj¹, Sabina Kramar²

¹Institute for the Protection of Cultural Heritage of Slovenia, Restoration Centre, Ljubljana, Slovenia

²Slovenian National Building and Civil Engineering Institute, Ljubljana, Slovenia

Abstract

In recent years there has been a drastic change in the comprehensive approach to the preservation of Roman mosaics in Slovenia. This presentation displays the changes and the fresh conservation-restoration approach via three different projects. These are interconnected mainly through the way of development of certain materials and the research important for the presentation and preservation of the mosaics at various locations. For the conservers-restorers the vicinity of the sea on one hand and the different situations in the inland on the other hand posed several problems. In the first case we thus try to preserve the mosaics *in situ* under the appropriately set up shelters, while the latter attempts to solve both the museum presentation, focusing on the new lightweight support, as well as the *in situ* presentation inside a pavilion constructed precisely for the occasion. The research is still ongoing, since the quest for even better solutions continues, adjusting to the ever new demands at the location. It was actually the problem of handling extremely large mosaic fragments that initiated the development of lightweight mortars. This problem further deepened to the extent when besides replacing the heavy stone aggregate with the lightweight one, ethical demands of compatibility and reversibility of the materials tried to be met as well. Apart from the development of the suitable materials for conservation-restoration of the mosaics, the first systematic archaeometry research of the black and white stone tesserae, used in the production of the Roman mosaics in Slovenia, was also carried out. Such research contributes more than the documentation value and the information on the material provenience, since if the original tesserae are missing or lost, the conservator-restorers have the ability to choose the appropriate stone for the construction of new ones in case of retouching or reconstruction. An important part of the mosaics is also the research of mosaic stratigraphy. It shows the composition of preparatory mortar layers that further supply information about the technology of their production. These projects represent the establishment of the comprehensive system of preservation, where, alongside the mentioned research, important constituents are also the drainage systems, preparation of suitable backings for the mosaics, shelters, pavilions and, last but not least, suitable interactive content that is going to accurately present the antique remains to the wider public.

THE MOSAICS OF THE TRAJAN'S *SCHOLA* IN OSTIA ANTICA. PRESERVATION, RESTORATION, AND DEVELOPMENT BETWEEN THE PAST AND PRESENT

Giovanna Bandini¹, Paola Germoni¹, Maria Talani², Enrico Del Fiacco³

¹(Ex) Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l'Area Archeologica di Roma - Rome, Italy

²ARCHIRES s.r.l. - Rome, Italy

³Architect, freelance - Rome, Italy,

Abstract

In Ostia, in the Porta Marina quarter, the site of Trajan's *Schola* (Reg. IV, Is. V,15-17) bears testimony to the succession of several buildings that cover a period of over 5 centuries. In the existing architectural layout, with a monumental façade overlooking the decuman of the city, the location of the *Collegium* of the *fabri navales* was identified. This complex was an important economic entity in Ostia, comprising shipbuilders, shipping companies, and iron workers.

Since 2002, the studies and excavations conducted (first by the ex *Soprintendenza Archeologica di Ostia*, which later became the *Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l'Area Archeologica di Roma* and, currently, by the *Parco archeologico di Ostia Antica*) – in collaboration with the University of Lyon and the University of Liege – revealed 3 progressive phases of construction as follows:

- Domus of the Bucrania (mid- late I century B.C.);
- Domus with peristylum (late I century B.C. - early III century A.D.);

- Trajan's Schola (early III century A.D. – mid V century D.C.).

The four mosaic floors discussed in this paper can be dated around the I century B.C.

The “urgent preservative interventions” began with the removal of the root system of common reeds that had spread along the edges of the mosaic floor and penetrated it through the joints of the ‘detachment sections’ (relative to restoration interventions made during the 1960s).

Following graphic and orthophotographic documentation, the intervention included the removal of invasive plants - which had seriously damaged large areas of the floor in question – with slow-release herbicides.

The restoration of the mosaics then continued according to the standard phases of:

preliminary cleaning; preventive and preparatory consolidation for the detachment of portions; removal of materials used as fillers for missing mosaics; detachment of sections of mosaic and reclamation of preparatory layers, reduction of the screed, and removal of the rusted metal mesh; preparation of new underlying layers with the assessment of the slopes for rainwater runoff; subsequent repositioning of the mosaics removed; filling of the lacunae following the cut made for detachment (with recovered tesserae and grouting).

Instead, the issue of the reclamation of the larger missing areas should also be addressed, which was done with a technique similar to that already used during previous restorations done during the mid-1900s and on other floors in the Trajan's *Schola* complex. A mortar made of pure lime and finely screened pozzolana, with the addition of grit carefully selected for its dimension and according to the palettes of the mosaic surfaces was used.

The reintegration techniques – which in any case should facilitate the distinction between the contemporary interventions and antique surfaces – called for the use of a lighter palette for the decorative motifs with geometric patterns and also, where possible, the use of stylised forms for the recreation of floral and figured decorations.



Ostia Antica. Trajan's *Schola* – Overview of the four mosaics (prior to restoration)

USE OF GEOPOLYMERIC COMPOSITES FOR THE RESTORATION OF A ROMAN MOSAIC FRAGMENT

Simona Rindi¹, Elena Soragni², Sabrina Gualtieri², Rossano Fontanelli¹, Michele Macchiarola²

¹Centro di Restauro della Soprintendenza Archeologica per le Belle Arti e il Paesaggio per la città metropolitana di Firenze e le provincie di Prato e Pistoia, Firenze (FI), Italy

²CNR-ISTEC, Faenza, Italy

Abstract

Thanks to a collaboration among the Archaeological Survey of Restoration Center for the Fine Arts and the landscape for the metropolitan city of Florence and the provinces of Prato and Pistoia, the Institute for Art and Restoration Palazzo Spinelli of Florence and CNR -ISTEC Faenza, a support panel made in geopolymeric composites for containing a fragment of Roman mosaic it was possible to realize. The mosaic is a dichromate tessellated pavement dated back to the Imperial age and called "A 2016"

This innovative solution was chosen in order to improve and facilitate a safe and adequate outdoor exposure as well as a general correct reading of the mosaic.

The geopolymer is an inorganic material, obtained through a chemical reaction between reactive aluminum-silicate raw material and an activating alkaline solution; the reaction is called geosynthesis or geopolymerization and takes place at temperatures below 300 ° C.

This material, for various reasons (i.e. compatibility with original materials and reduction of the restoration work times) was chosen as a possible alternative, to common movable supports such as Aerolam, mortar, concrete etc. In addition this material has high mechanical properties, high workability and its hardening is at low temperature, even at room temperature.

Before proceeding to the intervention, numerous laboratory tests were made with the aim to obtain the suitable formulation. Two geopolymeric mixtures were realized by introducing sand, perlite and micronized calcite in the binder based on metakaolin and potassium alkaline solution (mixture of KOH and K₂SiO₃).

Micronized calcite was used in only one mixture in order to obtain two final products different in colors. This solution has permitted to create a sacrifice surface able to guarantee the principle of complete and total reversibility of conservative intervention.

Firstly, a suitable mold (60x70x10 cm), able to contain the two geopolymeric mixtures and the mosaic fragment, still placed on concrete layer and already partially restored, was realized. Then, the first mixture, darker in color, was casting into the mold to compose the bottom of the support panel. Before the second pouring, a stainless steel net was inserted with the purpose of reinforcing the entire structure. After this operation the second mixture was poured.

At last, the mosaic fragment was placed onto and into the geopolymeric bed.

The use of this Roman mosaic has been possible and necessary because it in the first half of the 900's was detached and re-placed directly on the concrete, suffering over the years a strong degradation with consequently breaking. The geopolymeric envelope therefore aims to give solidity and a more comprehensible and adequate form to the fragment, coming only into contact with the concrete bottom and not with the Roman mosaic tesserae.

After a suitable period of maturation (more than the usual 28 days, taking into account the size of the object), it was decided to proceed with the integration of the mosaic. Black and white geopolymeric tesserae were used to fill the warp internal gaps and also outside, so as to obtain a mosaic of rectangular form, where it was kept and followed the original warp.

The result was to have a correct reading of the geometric design in black and white tesserae, confirming that conservation and experimentation can and must work together to achieve advanced and satisfactory results.

ABSTRACT FORMS, MADE FROM STONE, PEBBLE. THEIR FIGURATIVE EXPRESSION

Tanya Dubovskaya

Mosaic artist, Saint-Petersburg, Russia

Abstract

My name is Tanya Dubovskaya. I have worked with mosaic for many years and now I'm the head of a mosaic workshop where I do a lot of different mosaic panels. But today I would like to discuss a different

topic. I have my own studio where I spend time on a personal search for new ways of expression of ideas and materials. I studied the art of mosaic from many different artists. I have learned a lot and mastered different techniques and methods of work with mosaic. But at some point my curious mind decided that this was not enough to bring to life the ideas which were constantly floating in my head. And now I have to be in a constant state of search and experiment. I try different cements and pigments to find a more expressive combination of material and cements. In this way I discovered pebbles for myself and the unconventional methods of using them in art. By combining pebbles with other materials such as smalt, rock, metal and wood in miniature works I get a new kind of material. This is how miniature work made of pebble came into being. As you may have noticed I prefer to work with abstract forms. But in them every person will be able to find for themselves concrete forms and objects (Figure 1 and 2).



Figure 1 – Gulf



Figure 2 - Landscape

**THE STONE WAS HERE BEFORE US.
IT WILL BE WELL AFTER MY HAND HAVE MOVED IT IN SPACE**

Béatrice Serre

Béatrice Serre – Mosaique et Creations, Paris, France

Abstract

This is the vision that could define as my creation through Art of Mosaic. My passion for minerals is the basis of the upheavals of its evolutionary path. Space, Cosmos, engender in me has always been an abstract and deep language, allowing the design of my works, volumes and more vibrant contrasts. The harmonies of natural materials, with glass inlay, gold, metals, plants, prevail later in the emotion and fantasy soul and hand becoming adventurous. Since 23 years, the MOSAIC continues not me offer new fields possible interpretations in its choice of size and shapes of the tiles, like notes of music and its infinite range ... Everyone must find his music, his good agreement, and tap into the wealth of mysteries Earth.

Thus only through mineral unions, instinctive and immemorial, stand a being, an individuality, a presence that grabs you and takes you back to the beginning of the world , when we were ONE . Humanity vibrates in stone that we cut , and contact, violent or subtle tool offers continuous wonder of the child, and freedom of expression..

The mosaic is made of as timeless elements millennia, that man endowed with many supernatural powers and magic in all civilizations over the centuries. The Sacred is the link between the hand that destroys the stone, and is reborn at the same time. The Mosaicist is an alchemist, humble witness of time passing and transformation under his fingers.

The strength of a mosaic, exceeds conventional millennia rules of his technique, it must be inspired, but never offer a fixed end, an established order. Since we are in Italy today, I 'd say it's a" boat drunk" with the best wine, which continues with the time to sublimate, in different tannins and different dresses ... All have a message to convey: what did -he or she he meant? To all of us to immerse themselves in the beauty, the raw material, to realize that the Mosaic allows direct touch on the material without altering it, and a connection to the memory of the world and individuals. What luxury permits and symbol of love could we expect more in artistic expression today?

The mosaic is complete, authentic, and allows contemporary bold inlays, who knows what she will dare tomorrow? Made of cubic tesserae union or irregular shapes such a puzzle, I now feel the feeling that "Picking up the pieces" is an essential act in my life, innate gesture of all creation, and with NOTHING, make EVERYTHING.

**EXPERIENCE OF RESTORATION WORKSITE ON MOSAIC SURFACE IN THE NATIVITY
CHURCH OF BETHLEHEM
CONSERVATION OF A UNIQUE ARTEFACT NEVER RESTORED**

Giammarco Piacenti, Marcello Piacenti, Silvia Starinieri, Giuseppe Inguì
Piacenti SpA – Centro Restauri, Prato, Italy

Abstract

The executive technique and the conservation state of the mosaic in the Nativity Church mark the uniqueness to read a completely original surface, signed by the two great authors and masters. The analyzed tiles are composed of four main matters consisting of stone, colored glass, glass with metal foil, and mother of pearl. The wise and rational use of color combinations gives it greater emotional impression to the depicted scenes, both the figurative shreds and architectural-geometric descriptions as those which collect the Ecumenical Councils.

The group, created during the different phases, is working on several areas involving experts, professionals, historians, universities.

These collaborations between various figures allowed to understand that teamwork encourage to broaden the vision of all and to comprehend the real purpose of the restoration: the aim is to conserve the cultural heritages and transmitting the material and historical knowledge without leaving traces or disturbing the surfaces. A well-organized work gets rather the opposite results: it is the synergy generated between the

different operators, their scientific knowledge and personal experiences that leads to reach the maximum results of excellence.

The achieved results are the outcome of a team effort, organized according to shipbuilding needs to conduct the different processes on multiple fronts, complying with timing schedule and quality standards able to operate on this unique mosaic artefact.

THE ROYAL PROJECT FOR RESTORATION MOSAICS IN AL-AQSA MOSQUE AND THE DOME OF THE ROCK IN JERUSALEM

Moh'd Abu Aysheh

Green Restoration, Madaba, Jordan

Abstract

The real conservation project managed by the Ministry of Awqaf of the Jordan Government, funded by Reconstruction Fund Hashemi and directed by the undersigned, started in 2010 and progress all over now. This project offered the job during these years to 20 Italian restorers and local ones.

The mosaics of the Al-Aqsa mosque and the Dome of the Rock in Jerusalem, are the most important Islamic mosaic decorations originally dating from the beginning of the eighth century AD.

1500 square meters of mosaics decorate many area inside the two mosques, executed with tesserae of glassy materials with some stone materials; all mosaic decorations representing plant and geometrical elements .

The main objectives of the actual project are two: The first is to produce a wide photographic and graphic documentation (paper and digital) for all mosaic surface that has never been done in the history of the mosques, and to realize conservation interventions necessary (dry cleaning, conservation status mapping, consolidation of the folder for the tiles with metallic leaves, consolidation in depth, chemical and mechanical cleaning).

The second objective is to offer professional training (theory and practice) for the employees of the Ministry Jordanian Awqaf regards the materials used for the realization of the mosaics, the application techniques and ethics of the mosaic restoration, so that in the future they are able to carry out the operations of conservation. In addition, the restoration project, revealed the different phases of working mosaic decoration starting from the beginning of the 8th century to the 80s of the last century.

POSTERS

CARTONI: PROCEDURAL VALUE OF CONTACT IN THE CONTEXT OF MOSAIC RESTORATION

Giulia Alecci

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Abstract

The technique with which mosaic *cartoni* were made during the restorations that the monuments of Ravenna underwent in the Nineteenth and Twentieth century avails itself of “contact” as a procedural starting point. Pictorial *cartoni* consist in a sheet of translucent mosaicist paper placed directly on the mosaic surface: each *tessera* is traced and painted.

In three-dimensional *cartoni*, employed originally in the restoration of roman monuments, the surface of the original mosaic is reproduced by a plaster mould: soft clay acts as a negative for the mould and grants an exact replica of the original.

In both cases contact is the necessary circumstance that enables the result to be a valuable and useful tool. The main challenge of restoration - besides that of dealing with conservation and transmission of cultural heritage - is the formal institutionalization of the practice itself as a scientific and therefore valid discipline. Here, contact is employed as a technical and mechanical gesture. Since the sixteenth century botanical, zoological and anatomical fields acknowledged contact (particularly in the form of casting) as a scientific procedure, useful in the cataloguing and organization of knowledge. Before its recognition and application as a scientific method contact had a central role in the first experiences of image making. Both literary theories dealing with the origin of art and anthropological and historical research concerned with the first human experiences of representation dwell upon the importance of contact. The material evidence of the image or of the object that is obtained by a procedure grounded on contact is strengthened by a symbolic and psychological value. This combination responded to the social need that had led to the making of the image itself: equivalent to reality, its role was effective in the community thanks to the mechanical procedure – authoritative just like scientific proof - through which it was obtained.

FIVE CENTURIES OF MOSAIC MAKING IN AQUILEIA. TECHNICAL ANALYSIS OF TWO CASE STUDIES FROM *DOMUS DELLE BESTIE FERITE*

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Abstract

The aim of this research is the analysis of mosaic materials and the practice of making in Aquileia, discussing two emblematic case studies from Casa delle Bestie Ferite, a housing context that is being stratigraphically excavated by the University of Padova since 2007. The life of the *domus* includes three different phases: middle-late 1st BC, (construction); 2nd /3rd century A.D. (minor refurbishments with no substantial plan modifications); 4th century A.D. (major reconstruction).

For this study we analyzed in detail the two most representative mosaics of the first and third phase, displaying the technical changes involved in their production and discussing different ways of working in two different periods and social contexts. Our methodological approach integrates the visual examination with the archaeometrical characterization (OM analysis, X-RPD, SEM) of bedding mortars and *tesserae*, in order to consider the constructive processes of the mosaics in all their parts: from the setting of the foundations to the laying of the surface.

The first case study is a fine example of geometric mosaic, with figural elements, datable to the late 1st century BC-early 1st AD. In its production we observed high quality standards. The foundations are made on a thick dump of well selected clays, followed by four well distinct layers (*statumen, rudus, nucleus, tesserae* setting bed). This structure recalls closely the practice described by the passage of Vitruvius on making mosaics (VII, 1, 1-7). The *tesserae* include mainly local limestones, with some marbles and few glasses in the figural panels, surely the most prestigious parts.

The other case study is a late antique mosaic, commonly named *delle Bestie ferite*, from the subject represented. This mosaic is characterized by a totally different bedding: a friable, gray lime mortar, measuring only 3 to 6 cm in thickness. Although marble, glass and gold *tesserae* were used extensively, their *andamento* and layout reveals a certain degree of inaccuracy, probably due to the presence of unskilled artisans and a general disorganization of the work.

The analysis of these two mosaics allowed us to discuss issues related to the social organization of decorator teams in Aquileia and to evaluate the concept of quality throughout five centuries of mosaic production.

THE EXHIBITION OF MOSAICS WITH CHRISTOLOGICAL SCENES DETACHED OF SANT'APOLLINARE NUOVO (NATIONAL MUSEUM OF RAVENNA, 1957): FOR A FIRST CRITICAL HISTORICAL SURVEY

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Abstract

With this paper we have tried to give a brief evolution of the technique of detachment of the mosaic, starting with the first devices using the method “a massello” until the most advanced breakout systems of tessellated surfaces and relocation on new support. An effort that has allowed us to demonstrate how changed the relationship with the mosaic art work over time. Many are the reasons that led to the separation of the mosaics from the places on which they were made, in fact, every age has recognized different values of the work of art and then produced several restoration projects: the transformation of the interior of the churches in consequence of ideological changes, the princely collecting or modern antique trade, the inability to remedy the deterioration of mural painting, the desire to be able to ensure better protection of art work and finally the will of scholarly knowledge. Greater attention has been given to the restoration of mosaics of Ravenna and the main characters who have made history: the Ravenna Mosaic Group who operated during the campaign of restoration of the mosaics of Sant'Apollinare Nuovo, when the Christological scenes were detached from their wall substrate and relocated on removable cement panels. “The Exhibition of mosaics with Christological scenes of Sant'Apollinare Nuovo”, edited by prof. Giuseppe Bovini and inaugurated in the premises of the National Museum of Ravenna on August 10, 1957, is a unique event, in which for the first time the original wall mosaics were presented to the public closely. Contextualize the exhibition at a crucial historical moment for the history of Italian restoration - after the Second World War and the consequent anguish for the recovery and protection of the mural pictorial heritage - suggests a relationship with the contemporary enthusiasm for the detachment of the frescoes. In the same summer of 1957, while at Florence was inaugurated the first major exhibition of detached frescoes, mounted at the Forte Belvedere by Ugo Procacci, in Ravenna was inaugurated the first exhibition of mosaics detached with the Christological scenes of Sant'Apollinare Nuovo.

RESTORATION OF FLOOR IN MOSAIC OF ORATORY SOMMARIVA TREMEZZO, COMO

Martina Caldara

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Abstract

The restoration was conducted between 2015 and 2016 and covers the mosaic floors of the two environments Sommariva Oratory, adjacent to the famous Villa Carlotta, Lake Como. The current appearance dates back to 1855, by the architect Giacomo Moraglia, who transformed the oratory in the Sommariva family funerary chapel in the late neoclassical style.

The report that we exhibit illustrates the methodology of intervention followed by a careful photographic and graphic documentation, the study of the various mosaic surfaces, precise analysis of the state of conservation, until the preservative intervention implemented on an area of over 100 m². The subject of the restored floor, is characterized by different performance techniques: Venetian *seminato*, mosaic and mixed technique (mosaic and Venetian *seminato*). The mosaic resumes the typical symmetrical compositional schemes of Greek / Roman carpets nature and is characterized by a series of decorative representative geometric designs borders. The aim of the study was to provide a proper reading of a floor of the second half of the nineteenth century, confirming the harmony and elegance that distinguishes them.

EXECUTION OF 'SELF-SUPPORTING' SUPPORTS SUITABLE TO MAINTAIN THE SURFACE IRREGULARITIES OF MOSAIC FLOORS DETACHED FROM THE ORIGINAL SITE

Roberto Cassio

Laboratorio Restauro Mosaici, Musei Vaticani, Vatican City State

Abstract

For the conservation of a black and white mosaic floor representing a Dionysian scene, it was necessary to proceed with the detachment of the *tessellatum* layer. This operation was preceded by a cast of the entire mosaic surface into a plaster mold in order to maintain not only the existing depressions, but also a series of features having an archaeological relevance.

The construction of the support, composed by several layers with specific structural functions, started from the reverse side of the mosaic *tesserae*, which were put upside down on the plaster mold.

The whole structure was realized so as to divide the entire mosaic surface (15 m²) in 13 modular panels, including some stone elements located in areas missing of *tesserae*.

After the execution of the supporting structure, the mosaic floor was dismantled by separating the 13 panels and then positioned in the original site for its final assembly.

The mosaic floor is now located in the archaeological area of Santa Rosa within the Vatican walls and, along with the surrounding necropolis context, is easily accessible to the public since 2006 thanks to the presence of a suspended path that runs through the whole area.

THE TABLE WITH FRUIT

Lina Damiani

Lina Mosaics, Tirana, Albania

Abstract

One year ago, it happened to me to come across the project of "sculpture - mosaic" for a private and the city administration of Montefiore dell'Aso, province of Ascoli Piceno, in Marche region. The idea behind this work refers to the main vocation of the Aso river valley, which is famous for its fruits production, and primarily to the work of local people who are entirely dedicated to this difficult and often unpredictable job, as it is linked almost entirely to NATURE.

This mosaic is charged with chromatic, symbolic and even esoteric sense. This is a symbol that in its rhythm, dynamic and static at the same time, sends out hidden messages, from the human passions, to the transcendent and the eternal.

Why a sculpture and why mosaic in such place? Montefiore dell'Aso is one of the most beautiful and famous medieval villages of Marche. Vittorio Sgarbi says: "It's likely that the treasure of Italy is more than anywhere else, in a region: Marche (from the prologue of his book "The treasure of Italy", 2013). Montefiore is famous for its many art works, and especially for the painter Domenico Cantatore (1906-1998). Among the many works he donated to Montefiore, there are several mosaics executed on the basis of Cantatore drawings. Back in the 60-70s, the artists of GRUPPO MOSAICISTI DI RAVENNA performed part of his mosaics. So, Montefiore has a close connection with mosaic and Ravenna. This sculpture was created in the laboratory of GRUPPO MOSAICISTI DI RAVENNA of Marco Santi.

The sculpture has been placed on Montefiore's Belvedere, a location with daily flow of citizens and tourists, with the intention to create an interaction between the public and the sculpture. The idea also pursues the

clear aim of bringing beauty into the normal and daily life of people, so that it creates the subconscious perception of the image of harmony and rhythm.

The sculpture is a monolith structure, which fits well with the Belvedere architecture; materials as smalts, marble and glass were used, specifically for outdoor use.

The connection of the mosaic with the small village gave birth to several projects' ideas that will be executed in the near future.

THE SHORT HISTORY OF MOSAIC IN RUSSIA

Tanya Dubovskaya

Mosaic artist, Saint-Petersburg, Russia

Abstract

I was asked to tell about the history of mosaic in Russia and I agreed to do it. But when I started seriously thinking about it I began to regret this decision. This is because the history of mosaic isn't as short as it may seem: it starts in antiquity and continues to the present day. The history of mosaic in Russia is closely connected with the history of Italian art.

I should mention that the mosaics that I will show you are not in Russia at the present time, but when they were created on the territories of Russia they were one with the culture and religion.

Mosaic appeared in Ancient Russia in the 10th century. It appeared after Christianity came to the land. During that time this form of monumental art was developing slowly. This was due to the fact that the material was very expensive. Smalt was not produced in Russia and it had to be bought abroad. Glass production appeared in Russia only in the middle of the 18th century.

By the year of 1750 Mikhail Lomonosov, a prominent scientist was able to discover after many experiments the methods of manufacturing and grinding smalt. By the beginning of the 1760-s Lomonosov created over 100 main color tones of smalt and more than 1000 different shades in a factory built near Saint Petersburg. He created his own technology of making mosaics in the style of academic painting.

In Lomonosov's workshop the portraits of Peter I, Elizabeth Petrovna, Alexandr Nevsky and many other famous people were created, these were all prominent figures of the time during which Lomonosov lived. M. Lomonosov developed a grand project - a monumental gravestone for the great Russian Tsar Peter I. But out of the 12 mosaics which were planned only one was created, it was called "Battle of Poltova" (Figure 1). After the death of M. Lomonosov the workshop did not survive for long and having completed several other works it was shutdown.

In 1851 a new mosaic workshop was founded at the Imperial Academy of Arts for the purpose of remaking icons of St. Isaac's Cathedral into mosaic. The first artists of the workshop studied the art of mosaic in Italy. In order to improve the organization of the work process chemists from the Vatican workshop of the Bon Afeda brothers were invited to Russia. They established the production of smalt.

In 1890 the first private mosaic workshop was opened by Alexandra Frolova who played a major role in the development of mosaic. For the first time a mosaic workshop did not only carry out state orders but also decorated the exteriors of building. In a relatively short period of time (before the revolution) most of the interior and exterior decorations of the Church of the Savior on Spilled Blood and other churches of Saint Petersburg and Russia were created by the workshop. This workshop worked with the most prominent Russian artists and architects of the time: V. M. Vasnetsov, N. Rerih, L. N. Benois, V. A. Kosyakov, A. V. Schusev and many others.

After the revolution the workshop was closed and reopened only in the 1930-s. It was run by the president of the Academy of Arts of the USSR. The workshop created mosaics for the theater of V. E. Meyerhold, worked on the preservation of the mosaics of the Mikhailov Zlatoverhiy monastery (Kiev), created the emblem for USSR's stand at the international exposition in Paris, created works for the Moscow metro ("Mayakovskaya", "Paveletskaya", "Novokuztenskaya" metro stations) (Figure 2).

After the Second World War A. A. Deyneka, I. E. Grabar were asked to make drawings of mosaics. In the 1950-1960-s the first mosaics for Saint Peterburg's metro were created.

During the times of USSR the head of the workshop for monumental painting of the institute of I. E. Repin of the Academy of Art of USSR PhD. Mulnikov played a large role in the development of monumental painting.

In the 1990-s after a long break mosaic once again gained popularity as a means of decorating churches and chapels. In the beginning of the 21st century we can observe a growing interest towards mosaic art in Russia. As you may well know demand always generates supply which is proven by the fact that there is a significant number of mosaic workshops operating today. They work on state and private orders while exploring different styles and trends.

During the 20th century a lot of mosaics were created in Russia devoted to the Second World War.



Figure 1 – Battle of Poltova, Lomosov



Figure 2 – Mayakovskaya station. Metro of Saint Peterburg

RECOVERING THOSE LOST SOVIET SMALTS: PROJECT "SMALT.EX" AT THE "NEW BYZANTIUM STUDIO"

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¹New Byzantium Studio, Moscow, Russia

²Smalt.ex, Moscow, Russia

Abstract

Soviet industry thrived from 60s to 80s of the last century, but collapsed more than 25 years ago and have never fully recovered. "Soviet smalts" too went out of production. Once they were quiet special, qualitatively differing from their European counterparts in composition, processing methods and color characteristics. The

Russian scale (both of Soviet Union and of the new Russia) determines many things including mural art. Giant mosaics glorifying communism have been replaced by huge panels for Orthodox objects. Modern Russian mosaicists have been experiencing considerable difficulties with the material during recent years. On one hand, Italian smalts are too expensive, and even though their color characteristics are excellent, they do not always correspond to the restrained color aesthetics of the Russian audience. On the other hand, mosaic factories currently existing in Russia either replicate Italian counterparts or have significantly reduced the quality of materials. What they produce is actually "colored glass" rather than smalts. As a result of thousands of experiments, professional artists working at the "New Byzantium" studio have obtained a palette featuring the best qualities of the Soviet smalts produced by the Lisichansk and Rostov factories 50 years ago. The new Russian brand "Smalt.ex" is already adopted by many leading mosaic studios in Russia and Belorussia. In particular, our smalts are used by famous mosaic artists in the restoration of such major facilities as the Moscow metro. At the beginning of the year our smalts also appeared in the palette of some European mosaic artists.

“PICTOR IMAGINARIUS” CONTEST. NAZZANO: CONTEMPORARY MOSAIC VILLAGE

Alessandro Lugari

Pictor Imaginarius Mosaic School, Nazzano, Rome, Italy

Abstract

The “Pictor Imaginarius” contest was held in Nazzano this spring, like in the past seven years. In every edition, at the end of May, mosaic artists from all over the world, including experienced professionals and young emerging mosaicists, come together to brighten up the streets of the picturesque, medieval town of Nazzano.

With a selection of several artworks, show represented artists from over twenty different countries of various continents, divided in two categories, professional and emerging artists.

The exhibition proved once again the creative potential of mosaic art with an amazing range of works showing how in different cultural and geographical contexts, mosaic still opens to new exciting interpretations to express feelings and convey emotions.

Pictor Imaginarius exhibition takes place every year at Museo del Fiume; during the week preceding the show, the participant artists work together on a large mosaic for the public space, as part of a long term project to turn Nazzano into the *the town of contemporary mosaic*.

In the last four years we created some mosaics installed on the walls of the village.

The idea to widen the experience abroad was discussed with the artists last year and it is now finally happening. The aim of this project is to take a selected group of artists from *Pictor Imaginarius* previous editions around the world and exhibit mosaics inspired by music. It will be a show “in progress”, with new artwork joining along the way. In addition, at each stage of this journey the participants will meet local artists and, working to the rhythm of music, will create large mosaics in few days that will embellish the streets of the hosting towns.

“MOSAICI DIPINTI. I CARTONI PITTORICI DI LIBERA MUSIANI”

Chiara Pausini

CIDM – Centro Internazionale di Documentazione sul Mosaico, Museo d’Arte della Città, Ravenna

Abstract

Presentation of the the volume *Mosaici dipinti. I cartoni pittorici di Libera Musiani*, edited by Linda Kniffitz and Chiara Pausini and published in September 2016.

The volume presents the *Fondo Musiani*, a collection of 121 “cartoni” (on tracing paper) painted by the mosaicist Libera Musiani since the thirties of the last century and now conserved at the Archive of the International Center of Documentation of Mosaic, City Art Museum of Ravenna.

Initially used as an investigative tool in the restoration campaigns coordinated by Corrado Ricci on the ancient monuments of Ravenna (in the first half of the twentieth century), the cartons were soon also used in

educational field, for exercise of the mosaic school students, and then for commercial purposes, for the production of life-sized copies of paleochristian mosaics.

The study of the activity of Libera Musiani, through the examination of sources and archival documents (first of all in the Archive of Academy of Fine Arts of Ravenna), is part of a broader context of investigation on “the golden age” of mosaic in Ravenna in the twentieth century, which leads to the consolidation of a practice of mosaic Restoration and to the rediscovery of the *magister musivarius* craft in contemporary times. For each “cartone” belonging to the *Fondo Musiani* is handed down a catalog card, drawn up in publishing form.

AN ARCHITECT'S DREAM

Julie Smith

Amble, Northumberland, England

Abstract

The Amble Harbour Village mosaic was commissioned in the memory of the late Ian Clarke (Ian C) who died in late August 2015.

Ian was the original architect for the Harbour Village Development.

Myself, Julie Smith (www.juliemosaics.com) and local blacksmith Stephen Lunn (www.anvilman.co.uk) were commissioned to create a piece of outdoor art in Ian's memory by his wife Dr. Judith Bulmer.

Despite having a very tight timescale, Stephen and I were very enthusiastic about the project. Knowing Ian personally, my ideas for the mosaic came to mind rapidly. He was a lover of architecture, art, music and seafood.

My first thoughts were to represent the initial "I" of his name, placing it horizontally alongside the roof of the fisheries building, creating a wave effect to reflect the movement of the sea.

Stephen fabricated the steelwork frame to scale in preparation for the mosaic.

Using natural materials of seashells, stones, sea coal and sea glass found from our shore, I mixed them with mirror glass and shaped ceramic tiles, creating symbols of our local seafood produce.

Ian loved music, especially Kate Bush. Having a passion for music myself I listened to "An Architect's Dream" whilst making the mosaic. The song evokes a dreamscape of colour and feeling, which I thought fitting for the piece of work.

Ian had a vision....

To make Amble a visitor's haven...

I hope you're smiling down on it Ian....jx



Amble Harbour Village Mosaic

THE RESTORATION OF THE STONE INLAYS OF THE ST. ERASMUS'S CATHEDRAL CRYPT IN GAETA

Angela Sorrentino
Restorer, Naples, Italy

Abstract

The present study focuses on the evolution of the execution techniques of the stone inlays and on the state of conservation and restoration of the stone wall decorations of the St. Erasmus's cathedral crypt in Gaeta.

The restoration was realized by Raffaele Sorrentino who belongs to an old family of neapolitan marble workers, specialized in marble inlay works for three generations.

The crypt was built started from 1619 to lay the relics of the saint and was designed and made by Jacopo Lazzari first and then his son Dionisio. Among the stone artifacts restored, one of the inlay located on the wall of the crypt was taken in exam and chosen as an example. The work is formed by a white statuary marble slab inlaid with polychrome stones. The white marble slab shows a typical slotted processing performed by the use of a mallet and chisels; this technique allowed the insertion of polychrome stone sections in the boxes of the support.

The inlay was in a very poor condition, the alteration of the adhesive used for fixing the stone sections to the support in marble had resulted in more detachments areas. The most dramatic cases of this phenomenon had led to slippage from the original site of whole stone sections and the formation of gaps.

The state of conservation of the inlays had raised the issue of an adequate integration regarding the areas in which the stone sections were lost. It has been tested two types of solutions: a consubstantial and not consubstantial methodology. The not consubstantial operation is among the choices they make use of pigmented mortars stretched to fill the gaps; the use of this methodology, in an environment subject to thermo-hygrometric excursions, didn't seem to be the most appropriate as likely not to be long-lasting. Alternatively, another method was tested with a consubstantial operation resorting to the use of similar types of stones and inserted with modalities to make recognizable operation. It is highly compatible operations with the original, using reversible materials, which allow a formal link, and of an effective color in terms of aesthetic and conservative views.

The restoration has ended with the drafting a protective wax.



Inlay before restoration



Inlay after restoration