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Aspects of drawing as part of the methodology of the heritage conservation and restoration

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Abstract: - Drawing has a fundamental role in the discipline of heritage conservation and restoration. In fact, one of the basic subjects that future restorers receive is precisely the treatment of drawing in various aspects, within their integral formation as professionals. The analysis of the ways in which the drawing is integrated in the methodologies of interaction with the work to be intervened, generates a wide range of possibilities, which try to be approached from the present study. It will be divided into two different prisms, the first will be focused on the study of the drawing for understanding the artistic calligraphy and the technique of the author and the second on the knowledge of the drawing for the intervention of the work itself.

Key-Words: Drawing – Conservation – Restoration – Heritage – Culture

1 Introduction

It is essential to address the importance of drawing in the conservation and restoration of heritage, taking into account a dual aspect, which in turn has broad ramifications, the way in which each of the study perspectives is projected.

On the one hand we will analyze the drawing as an integral part of the techniques of study of the cultural good to preserve or restore, if we take into account the original drawing as part of the analytical study of the author's technique. In this case, understanding the artist's own technique will help us to understand the work in its full dimension. For this it is necessary that the bases of the drawing are settled, in order to be able to form an optimal study.

On the other hand, drawing and graphics are also present in the processes of studying the state of conservation and in the very intervention of restoration.

2 Problem Formulation

At present, if we consider the role of drawing in restoration, this concept is not widely defined. We are aware of the importance of the formation of the restorer in the various artistic areas, before beginning in the disciplines of restoration. However, when we raise the areas in which drawing can be part of the conservation and restoration of cultural property, there is no specific classification, that can establish a list of cases in which the restorers study the drawing or when there is a need to apply it.

3 Problem Solution

Trying to establish a classification of how the drawing is applicable to the restoration we propose the following model:

1. Study of the original drawing as part of the analytical examination of the author's technique. It is essential to study the drawing underneath the pictorial layers and the varnish, prior to carrying out any type of restoration, as well as the knowledge of unfinished works of the same author, to authenticate the works or to study in depth the technique. Similarly, the study of the Sinopia in the fresh techniques helps to understand the way in which they were executed, as well as the understanding of the techniques of moving of drawing on the murals, as they can be stamped and incisions.

Specific case studies could be classified as follows:

Study of the underlying drawing

This study is paramount before any intervention, within the previous examinations. On the one hand we can focus on the study of the underlying drawing, fundamental before any intervention, and that is possible to make

visible thanks to infrared photography and infrared reflectography. With them, the study of the work can inform us of possible repentances - whose term in Italian is *pentimenti* - of the author or hidden works and inscriptions under pictorial layers. This technique is very useful for the authentication of works. It is also possible, with the above techniques, to identify whether the work has been carried out by a solo artist or by an artist and collaborators of his workshop [1]. We must consider it as a further argument to help us define the artistic corpus [2].

Works not completed

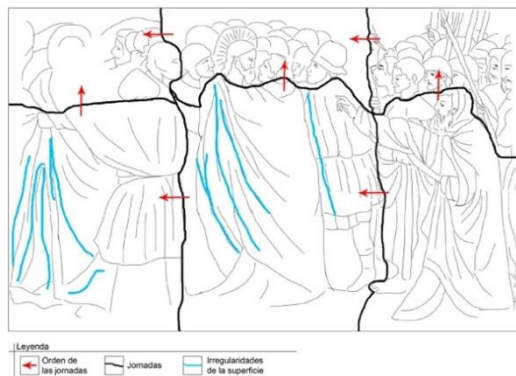
The same case occurs with unfinished works, which serve to analyze how the artist articulates his creative process and which serves to understand the work and its materials, one of the most important steps of any restorative intervention on heritage. At present we can find in many museums unfinished works "that help to understand the process followed in the execution of the underlying drawing by the artists and the phases of application of the color" [3].

It is also a technique that facilitates any type of authentication in the works of the same author, being able to serve as analysis of the technique to identify possible forgeries.

Study of the *Synopia* or the distribution of days

The study of Sinopia analyzes the process of creating the mural painting and the distribution of the work by days. In cases where the *intonac* is very damaged we can reach this drawing with the organoleptic observation. In case the work is in good condition, we will be able to determine the preliminary drawing thanks to the meetings of followed day. This analysis helps to understand the conception of the space and the polyangular perspective taken by the artist, his adaptation to the space and the illumination. You can also study the order in which the work was performed, taking into account the bezels between days.

Fig.1. Diagram of lines of the days of a mural painting during its study process. Image given by José Andrés Martínez Ponz.



Techniques of drawing transfer

The identification of the techniques of moving the drawing in mural painting helps to understand the creative process [4], both in the making of cartons, as in the scientific process of moving the sketch prior to the actual size and to the wall. Traditionally the employees are the stitches and incisions. Innovations also appear in the transfer techniques, which help us to understand how the different cartons have been treated for adaptation to the wall, due to their large dimensions.

Fig.2,3. Techniques of moving a mural painting during its execution process. Image of your own.



Application of drawing to the discipline of restoration. In this same order of ideas, it should be noted that drawing has another fundamental role in the restoration and in the intervention of any work that is part of our heritage, regardless of its specific nature.

Analysis of the work

On the one hand, it is used for the analysis of the work, making diagrams of line, whose main base are the lines of drawing. It analyses the composition and studies the various materials that have been used for its realization.

State of conservation

One of the tasks prior to any restoration is the creation of damage maps, which serves as a graphical diagnosis, which identifies the sources of deterioration, classifies the different damages suffered by the work and produces a visual analysis of the state of conservation, serving as a graphic record, very valuable to undertake the restoration and to leave testimony of the previous state of conservation.

Archaeological restoration

Also noteworthy is the drawing in the archaeological restoration, which serves as a basis for characterizing the works, taking as an exponential example the tables of Petrie [5], started in the 20th century by the prestigious Egyptologist and used and expanded today, they serve for the classification of the pieces. They are also used to make graphical descriptions of reconstruction scenarios.

Fig.4. Techniques of moving a mural painting during its execution process. Image given by José Andrés Martínez Ponz.



Formal and chromatic reintegration

We also address the role of the drawing in the reintegration of lacking pictorial images, which, at times and according to the criteria established for the replenishment of lacunae, it is necessary to study and understand it in order to continue it, in a differentiated way [6]. On the one hand the study of the forms of the original drawing, to establish some hypothesis if it is considered necessary, following the rhythm of the composition, but on the other hand, the most remarkable, by the very graphics in which the discernible type of reintegration of the original is to be performed, such as, among others, *rigattino*, *modulated tratteggio* or *puntillismo*.

Fig.5. Discernible type of reintegration. Image of your own.



4 Conclusion

Drawing is essential in the restoration, both in the analytics prior to any intervention, and in the restoration itself. We should not forget that the integral formation of the restorer involves subjects related to composition, shapes, drawing and graphics. With this, knowing the original drawings helps us to undertake the intervention from a critical and scientific point of view. One of the basic premises of the heritage restorer is to know how the original work is, in some cases it serves for its authentication, in other cases to know the creative process, and others to perform volumetric reintegrations prior to their actual intervention. An intervention cannot be undertaken without a descriptive analysis such as diagrams of lines and damage maps. Another area of the design of the restoration is related to the construction of recognizable textures, for their reintegration, either with points, with lines, with crosses, etc., with which the drawing is configured as a fundamental tool for restoration in many aspects of the same.

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