CHROMOLITHOGRAPHY
SEOBÁ ŠRBA/ PAJA JOVANOVIC

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BRIEF HISTORY
The technique of chromolithography originated in the 19th century (1870-1920) and represents the industrial reproduction of paintings. The production of chromolithography is based on multicolor print using printing colors in lithography technique. They depicted reproductions of the contemporary academic painters, which featured motifs from people, scenes from life and customs, folklore, folk poetry and historical events. The finished prints were finally glazed on the canvas, and the shine was obtained by coating it by lacquer. The largest print business was developed by the merchant Petar Nikolić, who printed books and chromolithograph.

1. Previous states
The object of conservation is the chromolithography that arrived at the studio in a roll (face inside) with a noticeable linen carrier on which it is laminated. After careful unrolling, the dimensions (93x63 cm) were noted, and the inscription in the lower right corner confirmed that it is a chromolithography originating from the Zagreb printing shop founded by Petar Nikolić. The print was made in 1909, showing the “Seoba Šrba” painting by Paja Jovanović. The cloth on which the print is laminated is dirty, thin and brittle. Various deformations and several mechanical damages are visible on the paper carrier (the biggest damage is in the form of a gap in the central part, dimensions 11x27 cm). A printing color, with slight defects noticeable, is covered by the yellowish and dirty lacquer.

CONSERVATION AND RESTORATION PROCESS
- Testing – microbiological (Lightning MVP, Biocontrol) and microscopical analyses (Digital Microscope 2.0, Dino-Lite)
- Completing the documentation (written and photo documentation)
- Fixing the mechanical damage (Tyteck Tape)
- Removing the canvas base
- Cleaning tests
- Removal of dirt from the front and back (scalpel blade, latex free eraser Faber-Castell)
- Removal of lacquer (ethanol and distilled water, 2:1)
- Removing the silver paint from the edges (scalpel blade)
- Repairment of tears using Japanese tissue (Ino-ashi 18g/m² – Japico, Kawasaki 35g/m² – Japico, starch glue)
- Regluing on the new paper carrier (Hessokawa ivory 98g/m² – Japico, starch glue) and positioning of dislocated fragments
- Reconstruction of color layer – retouch (Schmincke AKADEMIE Aquarell)
- Strip-lining (Hollytex 3257 + Beka 371, 65 µ)
- Drawing to the mounting frame using metal clips

SOURCES