The European Heritage Days Cultural Routes 1999 Guide to Monuments

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Cultural Routes – The Cultural Trail Begins Right Here

Since 1991 we have published books on the occasion of the European Heritage Days with the aim of enhancing your knowledge of the culture and history of Slovenia. These include a series of thematic guides for visits to cultural monuments: Baroque, Roman and Secessional ones, historic parks and gardens, mediaeval monasteries, ethnological monuments and the mediaeval towns of Slovenia. These books have gained recognition in Slovenia and abroad. We intend to continue publishing these thematic guides for particular areas. During the campaign of the Council of Europe "Europe – Our Common Heritage" we agreed with experts on the preservation of cultural heritage to prepare somewhat different guides over the next few years, namely guides to selected renovated cultural monuments, entitled Cultural Routes.

The Cultural Heritage Service with its work on monuments draws attention to their importance in the Slovene cultural context, thereby actively creating our attitudes towards remnants of the past and, consequently, opening up new dimensions of our lives.

The purpose of this guide is to introduce the work of conservators through their restoration, and thus facilitate more profound knowledge of monuments with vivid happenings of the past concealed behind their restored facades and frescoes. A conservator is not only a fighter for the preservation of a particular monument and its advocate, but also an investigator of heritage traced through archives and literature, which is recognized in field-work. His or her investigation of monuments and creation of the plan of their restoration present an image of witnessing the past and its authenticity, often veiled in assumptions, considerations and decisions. The path to the final restoration of a monument is a long one. All discoveries on the walls of monuments are not visible after their restoration, and they remain documented beneath the earth or on the walls and in the archives of Cultural Heritage Institutes. Since the final appearance of a restored monument relates only one of its stories, we wish to present parts of the history of various monuments, otherwise not easily found by visitors in this Guide.

The first book in the series Cultural Routes presents various kinds of monuments that have been restored during the past few years. It leads the way through the whole of Slovenia, and our sincere desire is that short presentations of individual monuments would encourage visitors and stimulate their interest in our cultural heritage.

JERNEJA BATIČ, Editor

Church of St. Daniel

IRN57

Location Celje
Time of origin 14th century
Time of restoration 1963–1980
Chief Conservator Dr. Ivan Stopar *and assistants* Ivo Gričar, Viktor Povše and Ivo Prodan

In 1229 the first known parish priest of Celje was recorded in a document as Rupertus Plebanus, and this is considered to be the first indirect record of the parish church of Celje. Yet it seems that the present church consisting of three naves and originally furnished with two church towers was built only at the turn of the 14th century. It had been based on a Romanesque ground plan, yet furnished with a long three-sided presbytery vaulted with cross arches from the outset. About 1400 the chapel of St. Mary was added, and in the 15th century all the naves with original flat ceilings were vaulted with cross arches. In the 16th century the vestry was added with two additional side chapels during the Baroque period. The Baroque transformation of the church was Neo-gothicized in the 19th century. The aim of the present renovation of the church, badly damaged during the bombardment of 1945, has been to restore, at least partly, the previous character of the building.

A systematic investigation of the church was conducted during the restoration, and this has facilitated a more precise definition of its history. At the same time, mediaeval frescoes were discovered in several places, some of them belonging to the heyday of late Gothic arts in Slovenia.

The interior of the church was bleak before the renovation; polychrome Gothic groins were deeply sunk in plaster, the former Gothic triumphal arch had been removed as part of the Baroque reconstruction, when the presbytery was transformed and its three-sided moulding was substituted with a conch decorated with a fresco by Franc Jelovšek. In the second half of the 19th century the conch was removed and new windows of a Neogothic shape were installed in three-sided mouldings. Yet they were not placed in the original, still partly preserved, Gothic frames but in the walls next to them. During the latest renovation windows were put into the old, partly reconstructed frames, and thick Baroque layers of brick were simultaneously removed from the walls. Traces of fragmented Gothic buttresses extending to the floor have appeared in the process, as well as a crown and traces of Gothic frescoes on the northern side of the presbytery. The journey of the Three Magi from the beginning of the 15th century was discovered in the first two sections of the vault, and a less preserved composition depict-

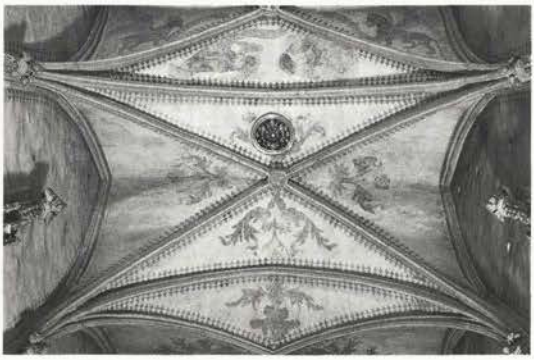
◀ Sedilia in the chapel of St. Mary. "Several layers of paint were removed from the sedilia, relic chest, consoles and phials, and their filigree structure has thus reappeared..."

ing Mary's death, assumption and coronation, the work of the Istrian Colour Master, in the third section. The frescoes were renovated and the missing masonry elements reconstructed and shaded in terracotta. The presbytery was thus revived in its original harmony, and was soon joined by the nave of the same colour; the triumphal arch is still the only missing accent of the church interior. The decision for its reconstruction was a risky one, since it would present the first intervention of that kind in Slovenia; yet the church would have remained incom-

View of the main nave and the presbytery of the abbey church of St. Daniel. "The triumphal arch is still the only missing accent of the church interior. The decision for its reconstruction was a risky one..."

plete without it. Appropriate plans were drawn up, and the church has finally obtained the reconstructed arch, including the painted border decoration with the acanthus motif restored on the basis of preserved fragments. The attempt to restore the original Gothic atmosphere of the place was successful, and all the executed works were recorded in detail.

The renovated chapel of St. Mary now displays a special charm of the abbey church. It had been used as a lumber-room since the previous century. A substantial part of its stone-cut decoration had disappeared during the Baroque period, and its furnishings were modest. Once the lumber had been removed and the walls surveyed, further walled-in, partly destroyed al-



View of the renovated Gothic chapel of St. Mary. "Through the restoration of the architectural elements and fine presentation of the features an exceptional place from the period of chivalric Gothic has been obtained..."

tars and prayer niches appeared on the northern and southern sides of the chapel, in addition to the still preserved Gothic sedilia and a relic chest. They were uncovered, and the remnants of wall-flower ornaments and other masonry elements discovered in the fill were built in to the restored arches. Several layers of paint were removed from the sedilia, relic chest, consoles and phials, and their filigree structure has thus reappeared, while traces of frescoes were discovered by making trial boreholes on the ceiling of the chapel. Their exceptional

Intertwined acanthus on the ceiling of the chapel of St. Mary. "The described paintings can be attributed to the then famous painting workshop of Friedrich of Villach..."

quality was soon recognized. The Throne of Mercy was depicted in the central field of the cross-arched Gothic vault, surrounded by pictures of Church Fathers and symbols of the Evangelists in addition to remarkably elegant angels with instruments of Christ's torture in the final side of the chapel, while the western crossbeams were covered with intertwined acanthus. Originally the walls of the sacred area had been at least partly decorated with paintings, yet only some fragments could be restored. The described paintings can be attributed to the then famous painting workshop of Friedrich of Villach, who had painted the vault of the parish church of St. Veit in Carinthia in the same manner. Through the discovery and the restoration of this painting executed in the secco technique from about 1415, through the restoration of the architectural elements and fine presentation of the features an exceptional monument from the period of the chivalric Gothic has been obtained, further accentuated by the Pietà from the twenties of the 15th century with its almost untouched Gothic polychromy, newly restored in its original splendour.

DR. IVAN STOPAR

The Pelikan Studio

IRN 9825

Location Celje
Address Razlagova 5
Time of origin 1899
Time of restoration 1997
Chief Conservator Branka Primc
Visits The studio is open from Tuesday to Friday from 10.00 to 14.00, and on Saturdays from 10.00 to 12.00.

The photographic studio of the famous master of photography from Celje, Josip Pelikan, is a cultural monument of exceptional importance, since it is the only preserved example of a glass photographic studio from the turn of the century in Slovenia; a rarity in other countries as well.

The studio was constructed in 1899 in the garden of his new house in Neugasse 1 in Celje by the local photographer Johann Martin Lenz. The plan drawn by the local builder W. Higersperger presented a one-storeyed glazed building, with a floor plan of 8 x 5m and 4.2m in height, yet Lenz had actually constructed a stone-built ground floor with three workshops and placed a glazed steel structure on it, also called the glass studio. The glazed part was probably manufactured by the Griedl company from Vienna. Thus the studio of Lenz was a modern building, built in accordance with contemporary technical regulations and intended for artistic portrait photography. The glazed part faced the north to capture softer light. The steel construction consisted of strong beams that traversed the walls directly, without disturbing the roof beams. The glass was strong enough to withstand the weight of the snow. It had a gutter structure and gave a blue reflection. The studio was well aired and heated with a cast iron stove. Drain pipes were provided for draining water condensed on the steel construction, and they were connected with roof gutters; the light and

Signboard of the Pelikan studio. "Details on the renovated facade also contributed to the re-creation of the past and the authentic appearance of the Pelikan studio..."

◀ Retouch table in the Pelikan studio. "...the walls were filled with selected photographs from his rich photographic opus..."

shade were regulated by a system of screens in blue and white attached to pulleys that the photographer could move appropriately using a cane.

The studio in such a form, together with the house of residence, was bought by the photographer Josip Pelikan in 1920. Thereafter he became part of the history of Celje not only as a master of artistic photography, but also as a chronicler of cultural and historical events in the town and its surroundings. Pelikan had not altered the studio in any substantial way; he

The Pelikan studio before the renovation. "In such a sorry state the studio was finally subject to a complex renovation in 1997 and has since then obtained the new function of a museum..."

merely replaced the decayed door of the drawing room and a window in the reception room; the walls were covered with a new decorative painting and the rooms were additionally furnished with scenic and photographic requisites and cameras.

By the end of the thirties Pelikan had moved his workshop to the ground floor of his residence and abandoned the studio. Decades without maintenance had caused its rapid deterioration. Dried out putty had given way, glass panes had cracked, iron beams had rusted, the parquet flooring had moulded, and windows and doors had rotted. In such a sorry state the studio was finally subject to a complex renovation in 1997 and has since then obtained the new function of a museum.

The conservatory approach has been clear. The purpose of the restoration was to preserve the original building with its architectural elements and technical details as much as possible, thus ensuring an authentic image of a photographic studio from the turn of the century which master Pelikan furnished in the twenties and thirties. The principles of originality and authenticity were probed throughout the restoration, especially in the case of the most valuable part of the building, the glass studio. For its future role as a photographic museum

with delicate exhibits various factors had to be considered: current technical and building regulations, the expertise of contractors for this particular technical monument, and also the limited supply of "historic" materials on the Slovene market. The studio was in a very poor state, particularly the wooden parts which had to be replaced. Thus the studio has acquired new floors, windows, doors, and a new entrance, all of them copies of original parts with most of the original metal fittings. Unfortunately, it turned out that the original iron construction

The Pelikan studio after the renovation. "...the key issue was the glazing of the studio. The dilemma was whether to insist on single-layer glazing, thus ensuring the authenticity of the historic building..."

would not be strong enough on account of rust. Its reconstruction was a great challenge since each metal bearer had to be manufactured and curved out of a single piece and then put in place. The reconstruction of condensation gutters presented similar problems, yet the key issue was the glazing of the studio. The dilemma was whether to insist on single-layer glazing thus ensuring the authenticity of the historic building, yet simultaneously exposing the heritage of Pelikan to further deterioration caused by condensed water as a characteristic feature of the old method of glazing – or to accept modern thermal glazing without condensed water, yet with a decisive transformation of the historic appearance of the studio. The solution had to be a compromise: the studio has retained single glazing and "acquired" air-conditioning. The least conspicuous solution out of many available systems was selected. The reconstruction of authentic glazing was determined by the choice of appropriate glass: it had to be strong enough with the originally formed gutters.

The glass studio has gradually regained its original appearance with the new paint of brick walls – the photographic background – which has acquired its typical neutral silver-gray

shade and the blue south wall decorated with floral borders. The renovated cast-iron stove was fitted with a heating vent for additional heating of the studio, without intrusive radiators. In the final phase of restoration renovated pulleys were installed under the ceiling with new shading screens, and Pelikan's indispensable bamboo cane was again placed in its position in the corner. The rest of his valuable equipment (the great portrait bellows camera, the background painted with romantic motifs, small tables, chairs, a vase, a flower stand) were put in

The glass-case with photographic equipment. "For its future role as a photographic museum with delicate exhibits..."

their original positions, which has completed the appearance of a historic photographic studio.

Details on the renovated facade also contributed to the recreation of the past and the authentic appearance of the Pelikan studio: appropriate flood lights, picturesque advertisements and a signboard painted on the facade. The retouch cabinet on the ground floor was renovated and the walls were filled

The Museum of Recent History in Celje opened the renovated photographic studio in February 1997. Original photographs taken in the studio at the turn of the century are exhibited in the gallery. There are portraits of famous Slovene personalities including: Josip Stritar, Julius Kugy, Vladimir Levstik and Louis Adamič. Numerous photographs present female beauty, fashionable dresses and expressions of happiness, love or melancholy. Inquisitive visitors are invited to take a look at the photographic equipment of the master who had kept in pace the technical innovations of photography.*

*Quoted from Andreja Rihar, Museum of Recent History.

with selected photographs from his rich photographic opus.

Such a complex restoration of the photographic studio has revealed the work of one of the most important photographers of Slovenia and also a unique technical monument from the turn of the century, a valuable example of our cultural heritage.

BRANKA PRIMC

View of the Pelikan Studio. "Lenz had actually constructed a stone-built ground floor with three workshops and placed a glazed steel structure on it, also called the glass studio."

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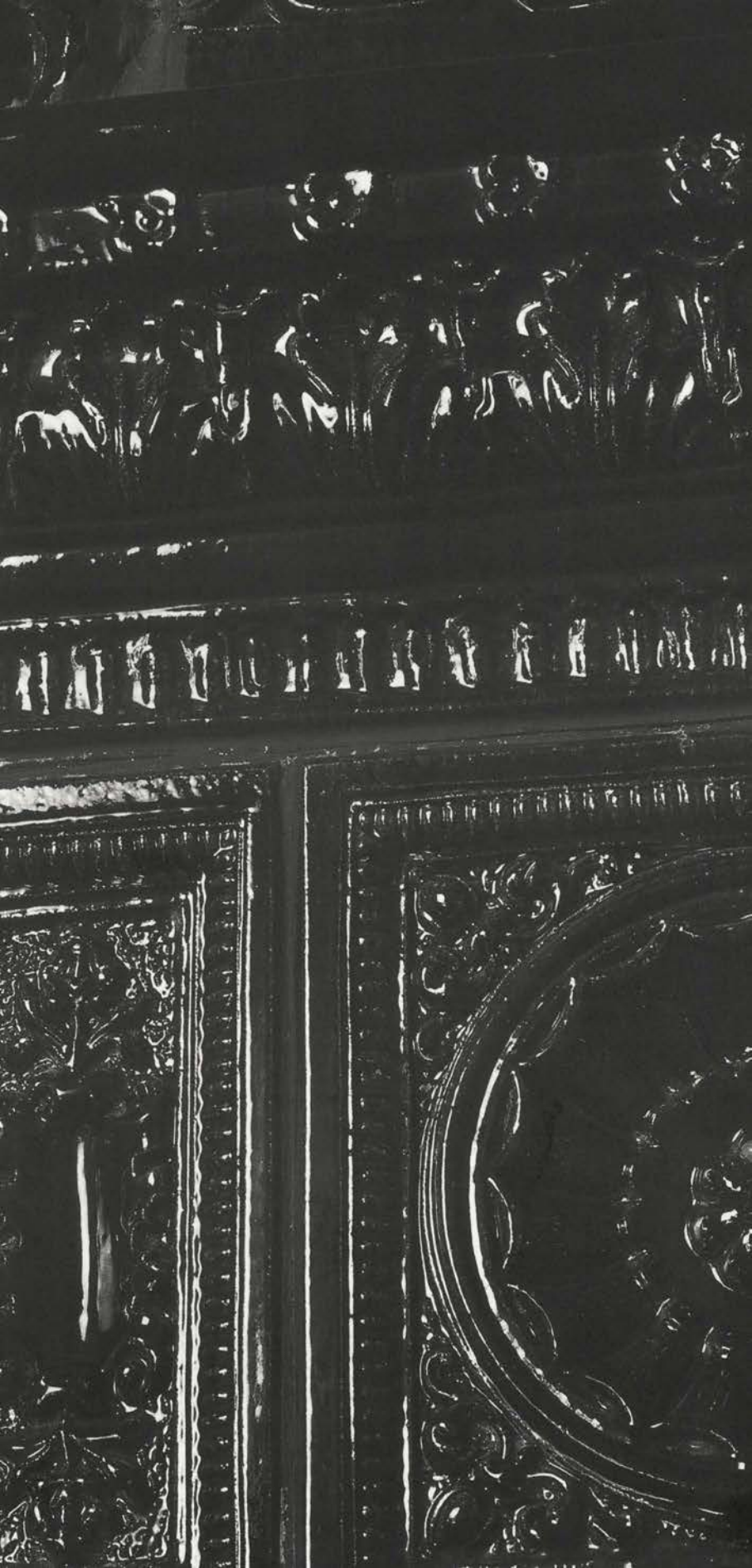

The Hribar Villa

IRN 9547

Location Cerklje na Gorenjskem
Address Trg Davorina Jenka
Time of origin 1886–1890
Time of restoration 1986–1989
Chief Conservator Nika Leben *and assistants* Dr. Peter Fister and Katarina Langus
Visits Visitors have to be booked in advance either at Gorenjska Banka in Kranj, Bleiweisova Ulica 1, or at the Institute for the Protection of Natural and Cultural Heritage in Kranj, Tomšičeva Ulica 44.

Ivan Hribar (1851 Mengeš – 1941 Ljubljana), politician and economist, poet, writer and translator, nestor of Slovene banking and famous mayor of Ljubljana, bought the Lukež house opposite to the parish church in Cerklje na Gorenjskem in 1886 and transformed it into his beloved summer residence.

The transformation of the house was assigned to the provincial engineer Jan Vladimir Hrasky (1857 Babule near Halič – 1939 Podebrady), a renowned expert on hydrological issues, who also made his name as a builder, particularly with House of the Nation in Celje and the Ljubljana Opera House. Hrasky had followed the desires of his client – a member of the upper class – and transformed the original single-storey peasant house into a proper country villa with utility rooms on the ground floor and living rooms on the first floor.

A superstructure was added to the main building and two further single-storey buildings. They leaned on the main building so that the former side facade of the main building was included in the new facade facing the road in the form of a shallow floor balcony, which was emphasized with a wooden balcony and a wooden gable in the triangular front. In spite of the transformed heights and a new floor plan, the building had remained in harmony with the core of the borough on account of its modest exterior. The wooden veranda, which Hrasky had added on the northern side as an obligatory element of summer cottages, was the only part that conveyed the impression of the picturesque interior of the house. Since open verandas were ill-suited for the climatic conditions of Gorenjska, Hrasky had created a glazed design with shutters and window frames that could have been removed in summer.

The facade with rustified plaster on the ground floor and Classicist window surrounds belonged to the Historicist style of the 19th century, the period when the majority of summer residences in the Austro-Hungarian monarchy was built. Yet the wooden, richly ornamented architectural elements like the banister of the balcony and the veranda, had already indicated the influence of the fashionable Secession. In particular the interior of the veranda was richly decorated. The open roofing with a painted construction and richly carved wooden panels above the colourful windows presented a real masterpiece of lo-

◀ Detail of the earthen stove. "Picturesque interiors were completed by fine Secession chandeliers, earthen stoves and paintings..."

cal artisans who were said to have taken part in the renovation.

Apart from the picturesque veranda there were other rooms on the first floor that demonstrated a high level of residential culture. The painting of the walls did not surpass the quality of contemporary craftsmanship, yet it was among the rare examples of secular architecture of that period preserved in Gorenjska. The outstanding feature of the ceilings was their Neo-renaissance ornamentation with floral motifs, tendrils, rosettes and stylized blossoms traversing into masks, rounded

Exterior of the renovated villa. "Hrasky had followed the desires of his client... and transformed the original single-storeyed peasant house into a proper country villa..."

off with figurative motifs and vedutas. The ceilings corresponded to the wallpaper patterns. The possible creator of the painting was Karel Lipovšek from Gradišče, who decorated with ornaments the ceiling of the National Museum of Ljubljana, for which Hrasky had designed part of the furnishings.

Hribar had furnished the rooms on the first floor with historically designed furniture brought from Ljubljana and some individual items, like the Baroque inlayed chest of drawers, were purchased from the local priest Golobič in Cerklje. Picturesque interiors were completed by fine Secession chandeliers and earthen stoves and paintings, mostly prints with mythical or holy scenes and vedutas.

A characteristic feature of the house was the first electric installation above the plaster, which was installed after the completion of the power station in 1924 by the immigrant Fredi Čimžar from the USA.

Hribar had purchased a considerable estate together with the house where he planted an orchard with about 1.000 fruit trees and marked the names of species on china plates. He also erected a garden pavilion and a windmill for the well, since the inhabitants of Cerklje had not taken advantage of his support for the construction of waterworks. He surrounded his narrower estate by a high wall in 1900 and constructed a swimming pool there where numerous country girls had learned to swim. There was also a bowling alley and a kitchen garden with three large beds and some vines, although the wine was useful for vinegar only, according to his daughter Zlatica.

Hribar had spent all his summers in Cerklje until 1936, when the construction of his villa in Bled began. He had invited his colleagues, poets, writers and painters to Cerklje, among

them Gregorčič, Aškerc, Trdina, Govekar, Strnen, Jama, and various politicians. After the completion of his Bled residence he handed over the estate to his son Milko, who had already settled in Cerklje during the war. After the war part of the estate was nationalized, a post office was opened in the house, a school erected in the orchard, and the pavilion and windmill were pulled down. In 1986 the house was bought by Gorenjska Banka together with most of the furnishings from the heirs of Hribar's son and his wife, and was transformed for their business activities.

Interior of the house before the restoration. "...the whole first floor had to be renovated, including the pavements, wall painting and all the fittings and furnishings..."

The basic principle of the restoration was the preservation of this architectural monument in the image of the last style before Modernism. Strict rules for all interventions in the exterior of the house were set, including the rooms of the upper part: the whole first floor had to be renovated, including the pavements, wall painting and all fittings and furnishings, while more creative freedom was allowed in the renovation of the ground floor.

All the building works were relatively complex, since the house with modest foundations and built of stone and brick had to be protected against earthquakes by strengthening the foundations and injecting the walls. The walls were dehumidified with the construction of an air channel next to the foundation.

All plasterwork on the ground floor was removed and also all pavements, windows, doors and the roofing joinery with tiles. On account of the deteriorated supports the wooden veranda was also removed and replaced with a copy, as were the doors and windows, the banister of the balcony and the plasterwork. The most severe problem was posed by the preservation of painted ceilings on the first floor: all the rotten and wormridden parts were removed and the rest protected by insecticides. The construction of the ceilings was anchored in a new ferro-concrete slab with ventilation through slots on the facade.

The interior staircase was reshaped and smaller rooms next to the central ones transformed into toilets.

The western facade was subject to more in-depth restoration, since the house standing in parallel was pulled down. The facade has gained prominence with the new entrance of the bank office which was installed in the rear of the ground floor beneath the veranda.

The second phase of the restoration comprised the reconstruction of the painted walls on the first floor. Fireplaces were

View of the renovated drawing room. "Through this room the route leads to Hribar's former study, now the session room..."

partly moved and are no longer usable. Numerous items of furniture were cleaned, repaired and freshly varnished. For the altered function of the session room additional copies of existing chairs were made. Unfortunately, it was not possible to replace all the original holiday furnishings of the house which were cheap, yet had created a more intimate atmosphere of the place. Thus the striped shutters and Bosnian carpets are missing, since they were beyond repair. Books, china and other more valuable articles had been removed by Hribar's heirs before the renovation. The restoration of the plastered in electrical wiring proved too demanding for the contractors.

The ground floor has remained public. In addition to the above-mentioned bank branch the post office is still there, and a further room has been selected for an exhibition presenting prominent inhabitants of Cerklje. Entrances have been created out of the former windows. There are two entrances to the first floor: either from the yard or from the street through the hall where the equipment indicates the exhibited architecture.

The wooden staircase leading to the first floor was made anew. It was decorated with vedutas collected by the Hribars on their journeys. The staircase leads to a small kitchen and further to the drawing room furnished with settees, a sideboard and a gun rack. There used to be the dining room, with two sideboards and a table in the middle of the room with an alabaster chandelier overhanging it. The next room, which was Hribar's study, is now the session room with a set of chairs and tables, a fireplace and a Secession chandelier. Next to it is the veranda intended as a

Renovated blue room. "Hribar had furnished the rooms on the first floor with historically designed furniture brought from Ljubljana..."

coffee-room or for holding house concerts. Some items of furniture on the veranda are still Hribar's, for instance, a chaiselounge, a sofa and some armchairs. The door leads to the blue room which used to be the living room of Hribar's wife and daughter. The room with the balcony and the view of the square is now furnished with the finest items of furniture: the Baroque chest of drawers and a female portrait by Jakopič. The Secession chandelier with sword-lily ornaments is also among the most valuable articles.

The garden has been shaped as a small park with a fountain and a pavilion for the requirements of protocol.

NIKA LEBEN

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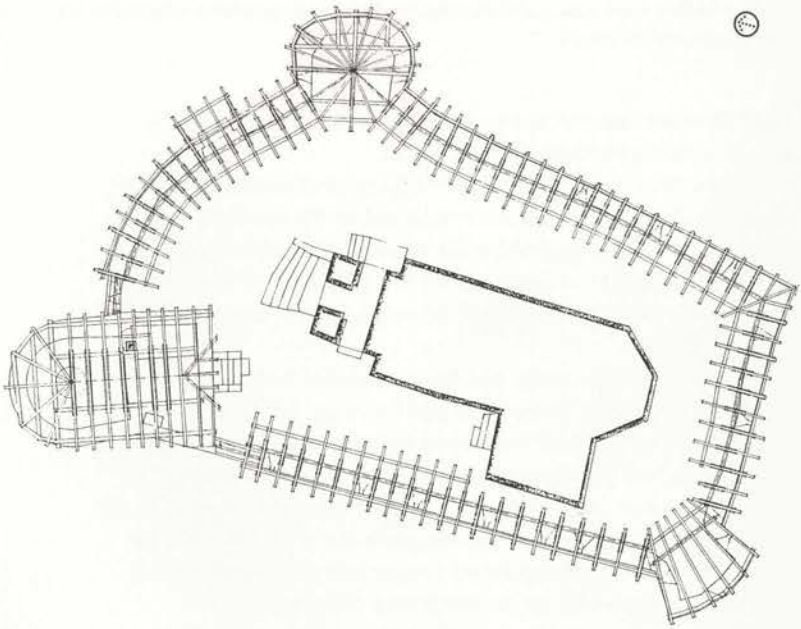
Stronghold

IRN 68

Location Cerovo
Time of origin end of 15th century
Time of restoration 1994–1999
Chief Conservator Alenka Železnik *and assistants* Dr. Peter Fister, Mojca Gabrič, Aleksander Grebenšek, Jožef Oman
Visists For visits contact Mr. Anton Ogrinc, Ponova Vas 54.

Stronghold architecture in various forms was part of all historic periods as an important element for the defence of people and property during conflict and plundering raids. In Slovenia such architecture had experienced its heyday during Turkish incursions in the second half of the 15th and in the 16th century. During that period existing mediaeval fortification systems had been completed or additionally strengthened and new ones constructed. Apart from the fortifications of castles, towns, boroughs and monasteries, a new type of defence architecture had appeared during that period, namely strongholds for the defence against the Turks. They were built by peasants in search of safe shelters for the protection of their lives and modest assets.

From over 200 established and over 50 preserved strongholds on the territory of present-day Slovenia only a few have been preserved. After the danger of the Turks had ceased, these strongholds turned into burdens on account of their maintenance. The development of warfare had rendered them



▲ Ground plan of the stronghold with the reconstruction of the roofing and the church of St. Nicholas (Scale 1:50).

◀ Embrasure in the wall of the stronghold. "The location of this embrasure was not coincidental since it faced the most exposed part, namely the access to the stronghold."

inefficient for the purposes of defence, and they were additionally unpopular with feudal lords and the clergy since they had turned into centres of peasant rebellion. Strongholds were left to decay or were purposefully removed. Only a few were restored after the danger of the Turks had ceased, perhaps out of fear of further attacks or out of pride of their owners.

The stronghold Cerovo is among the latter, and it is one of the best preserved strongholds against the Turks in Slovenia. It was built at the end of the 15th century on an elevation with a

View of the access to the stronghold. "It was built at the end of the 15th century on an elevation with a good view ... and its irregular shape was completely adapted to the configuration of the terrain..."

good view and around the succursal church of St. Nicholas, which is fundamentally Romanesque.

Cerovo was among the smallest Slovene strongholds, yet its irregular shape was completely adapted to the configuration of the terrain. The stronghold walls were all of double height with simple rectangular embrasures on the ground and first floors, which were of early origin and intended for the use of guns and crossbows.

In two places the walls had been extended into two half-towers that facilitated a better view and coverage of the surroundings. The towers, which were open towards the interior of the stronghold, had slightly curved external sides and corners, whereas the side ones were flat. The north-eastern tower covered the entrance, and the south-western one the access route. The ground floor of the two-storeyed towers was partly entrenched, and the first floor was accessible from a defence corridor.

There was a proper tower with a round floor plan and a truncated inner side in the north-western part of the walls. It was located on the most important strategic point and covered the entrance as well as access to the stronghold. During extensive renovations of the church and stronghold in 1895 the

tower was extended on the inner side and transformed into a dwelling intended for the sexton's house. The first floor of the tower was transformed into a room, and on account of that the original embrasures were enlarged. The added part of the tower was intended for the entrance hall and the so-called black kitchen [i.e. a kitchen with an open fire-place]. The entrance to the residential part was on the first floor of the southern facade, and access to the partly entrenched ground floor was made anew on the eastern facade.

Stronghold walls before the reconstruction of the wooden defence parapet. "On account of scarce financial resources the efforts to prevent the best preserved stronghold complex in Slovenia from deterioration have been limited to the most necessary cleaning and maintenance works for years."

The embrasures on the towers were, in contrast to those on the walls, formed in such a way as to protect particular areas and were directed along the walls. Apart from them there was a special embrasure on the western side of the round tower intended for the heavy shotguns with hooks or the so-called fortification cannon typical of the 16th century. The embrasure with a narrow rectangular ventail incision and a round opening in the middle facilitated a better view and long-range shooting. The location of this embrasure was not coincidental since it faced the most exposed part, namely the access to the stronghold.

The preserved simple entrance through the walls on the northern side is among the most rudimentary and incomplete ones. Research on the external entrance will show possible alternative means of protection, i.e. an elevated entrance accessible from the wooden gallery leaning on the stone-built buttress next to the entrance.

Apart from their basic function strongholds were also intended for the protection of modest property of peasants, particularly their provisions. There were special rooms for this purpose, the so-called granaries; traces of them were found

along the eastern wall south of the tower. These have been the only granaries so far discovered in Slovenia.

On account of scarce financial resources the efforts to prevent the best preserved stronghold complex in Slovenia from deterioration have been limited only to the most necessary cleaning and maintenance works for years. They were directed first by the architect Špelka Valentinčič Jurkovič and afterwards by Dušan Kramberger, the initiator of photogrammetric measurements undertaken in 1994.

Reconstructed wooden defence parapet. "For the reconstruction of wooden elements the remnants were compared with the preserved or already renovated strongholds in Carinthia and both the rebuilt strongholds in Slovenia..."

An exact copy of the existing state of the complex was made on the basis of photogrammetric measurements. The knowledge of the original appearance of the stronghold by means of preserved architectural elements was completed by archaeological research, through which new stone-built foundations of three rectangular granaries of approximately the same size were discovered in the eastern part, apart from the original walkway within the stronghold walls. The paving has been preserved in the end granary in the south.

The data obtained through investigation and analyses formed the basis for the preliminary design of the preservation and reconstruction of the stronghold. Further information was obtained from preserved documents. For the reconstruction of wooden elements the remnants were compared with preserved or already renovated strongholds in Carinthia [in present-day Austria] and both the rebuilt strongholds in Slovenia, namely Šmarna Gora and Zaklanec above Horjul. Two possibilities of the presentation of the stronghold complex were elaborated in the project, namely the presentation of the original floor-plan and that of the existing state of affairs including the Baroque vestry and the enlarged round tower from the end of the 19th

century. The decision to preserve the two subsequent architectural elements supported by public presentations demanded the discontinuance of the wooden parapet.

On the basis of the approved preliminary design the structural design of the preservation and reconstruction of the stronghold complex was created. The works commenced in 1997 and have continued through 1998 and 1999.

The starting-point for the preservation and reconstruction of the entire walls was the well-preserved embrasures on

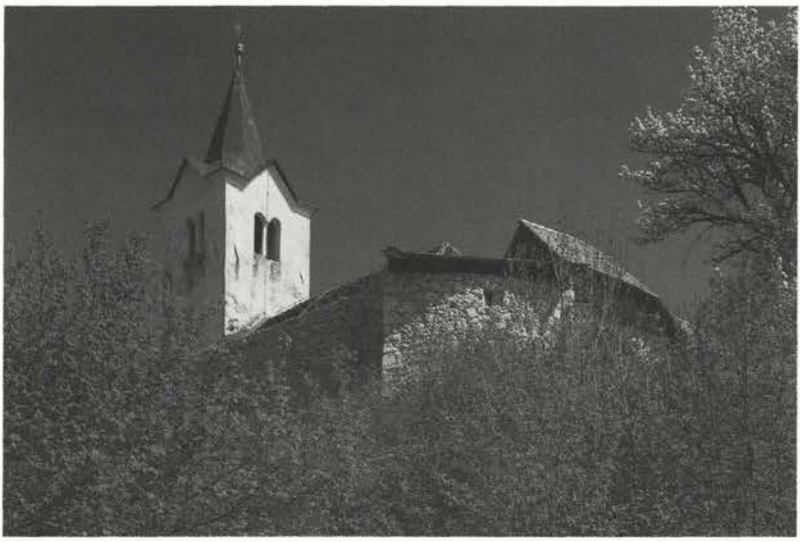
View along the wooden defence parapet. "The starting-point for the preservation and reconstruction of the entire walls was the well-preserved embrasures on different levels..."

different levels. Two basic types of wooden defence parapet were established on the basis of architectural elements: the lower one along the set of embrasures on the first floor of the eastern and southern walls, and the upper one above the embrasures positioned on different levels of the northern and western walls. The entire wall was heightened on the basis of analogies and valid proportions. The walls above the higher part without embrasures were completed by a wooden projection on cantilevers with embrasures. The existing parapets of other preserved strongholds served as examples for the reconstruction. The parapets were protected from the inside by means of high panelling and are now accessible from wooden leaders. The foundations of the granaries were restored and presented on the ground level. The end granary in the south was covered with a roof extended from the roofing of the defence parapet.

The north-western tower was restored and presented together with the addition from the 19th century. The floor levels, window openings, roofing, main entrance to the first floor and arrangement of rooms remained unchanged. The so-called black kitchen was restored in the added part. On the partly entrenched ground floor of the tower the fill was removed and the original walking grounds restored; the entrance was low-

ered and enlarged. Roof tiles were replaced by shingles, so that the roof is now uniform. The original architecture of the tower and the subsequently built part were observed in the restoration of the facade: the facade of the addition was executed in white smooth lime plaster, whereas the tower and the entire stronghold complex were roughly coated. The structure and colour of the plaster was copied from original plasters discovered in the embrasures.

The north-eastern half-tower, including the preserved semi-



View of the renovated stronghold walls and the church tower of St. Nicholas. "From over 200 established and over 50 preserved strongholds on the territory of the present-day Slovenia only a few have been preserved..."

entrenched ground floor, four embrasures and visible bearings of the pavement on the first floor, were raised in the upper part. The heights of the other two towers were taken into consideration for the reconstruction of this one, and all four embrasures on the ground floor were rebuilt in the same shape and size. The upper floor was connected with the higher northern corridor above the entrance and the lower southern defence corridor. After the removal of the fill on the semi-entrenched ground floor the discovered walking grounds were revealed. Access to the cellar is provided by means of an old stone-built stairs.

The entrance to the northern side of the stronghold walls was protected by eaves, in complete contrast to the defence function of the stronghold. The eaves were removed and a wooden gallery originally intended for the vertical defence of the entrance was reconstructed. The original method of protecting the entrance will only be known after the completion of the research within the stronghold.

In 1999 the restoration will continue with the reconstruction of the south-western tower and western walls. The well-preserved tower will be rebuilt in its original form after the re-

moval of a concrete water tank, which has already been replaced by a new one entrenched in the south-eastern corner of the complex. The reconstruction of the stronghold complex will be completed by the restoration of the grounds between the church and the walls and by finishing the plasterwork.

The purpose of the reconstruction of one of the best preserved strongholds has been to complete the rich and diverse cultural heritage of Slovenia and to present the way of life of peasants during the period of Turkish incursions, which lasted over 150 years.

ALENKA ŽELEZNIK

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Archaeological Site

IRN 9254

Location Črnomelj
Time of origin Late Bronze Age, Iron Age, Antiquity, Late Antiquity, Middle Ages
Time of restoration 1988–1998
Chief Conservator Dr. Phil Mason *and assistants* Franci Aš, Danilo Breščak, Marinka Dražumerič, Anđeljka Fortuna, Milan Kovač, Martin Pungerčar
Visits Visits must be announced in advance at Župnijski Urad (the parish office) in Črnomelj

The historical centre of the town of Črnomelj was located on a rocky prominence of the confluence of the rivers Dobličica and Lahinja. The modern town is of mediaeval origin and was first recorded in written documents in 1228 when Berthold, the Patriarch of Aquileia, issued a decree, by which he established the parish with its centre at the location of the present parish church of St. Peter (Kos, 1987, 52). During the 13th and 14th centuries Črnomelj was often mentioned in written documents as a borough, and it acquired the status of a

▲ Archaeological sites: 1 the church of the Holy Spirit, 2 the Pastoral Centre, 3 bank of the river Lahinja, 4 Špelič house, 5 Na Utrdbah Street, 6 Miran Jarc Street (Scale: 3mm = 10m)

◀ Detail of the mosaic from the church of the Holy Spirit. "In the Holy Spirit excavation site a small early Christian church was discovered. The nave was partly paved with mosaics dating from the beginning or middle of the 5th century..."

town in the 14th and 15th century (ibid. 45-49; Pirkovič 1998, 99-102). The historical centre of the town has basically preserved the mediaeval system of plots and communications, although most of the buildings have been renovated or rebuilt (Bernik 1987). The probability of discovering preserved archaeological remains in the old town centre is therefore considerable.

The earliest traces of settlement in the area of Črnomelj date from the late Bronze Age. Open-air urn burial grounds were located on the hill to the north of the centre of the town. The construction of a new residential area has, unfortunately, badly damaged them, yet the few preserved graves were from the late Bronze Age group of Ljubljana dating from the 9th or 8th century B. C. (Dular 1979, 65-100). A group of ten old Iron Age mounds excavated in the 19th century were located in Loka, on the opposite bank of the river Lahinja, south of the historical town centre (Dular 1983, 219-244; Mason 1998, 18).

Near Okljuk in Loka a small Roman town (vicus) or villa rustica was discovered in 1900. The burial grounds belonging to it were located south of the settlement, along the road Črnomelj-Vinica. Numerous tombstones displayed in the historical centre of the town probably originated from these burial grounds (Dular 1985, 56-57, 60).

The first archaeological investigations of the historical centre of the town dated from 1951, when the protective excavations for the reconstruction of the road to the west of the parish church discovered five Old Slavonic graves from the 10th or 11th century.

On account of greater and more rapid development during the last decade the number of protective excavations in the town centre has increased. Since 1988 four major excavations were performed and a number of trial pits and cheks were made. The result of archaeological interventions has been a series of new data about the settlement and development of the historical town centre of Črnomelj. The area had been settled since the late Bronze Age until the end of the early Iron Age, and then again since late Antiquity after an interruption during Antiquity itself.

The Late Bronze Age and the Old Iron Age Settlement

The protective excavations on the narrow flood plain of the river Lahinja during 1996 and 1997 have yielded the best evidence of the late Bronze Age and the old Iron Age settlements located there. The earliest settlement activity used to be limited to the river edge and was originally revealed by the complex of refuse tips. When discovered they were filled with house glue and parts of broken querns. Everything was covered with a layer of alluvium. It seemed that subsequent settlement was limited to the terraces on the hillsides above the river edge. Part of the lowest terrace in the trial pit 4 was occupied by a rectangular building (6 x 3 m) defined by large holes for props layered with large stones, and with a layer of baked clay and ceramics. The alluvium on the river bank was covered by gravel and a layer of refuse material which contained shards of

Hellenistic pottery from southern Italy. This phase has been dated as belonging to the 4th century B.C. The settlement was then interrupted by a phase of flooding and river erosion. The old Iron Age settlement elsewhere in the town centre was limited to relics in subsequent layers. Nevertheless it is clear that the area was extensively settled in the late Bronze and old Iron Ages and was connected with the open-space burial grounds on Sadež and the mound burial grounds in Loka.

Archaeological excavations on the prominence of the church of the Holy Spirit. "The town prominence was resettled during late Antiquity, when a dense settlement was established at the end of the 4th or beginning of the 5th century..."

The Early Iron Age Settlement

Excavations in the church of the Holy Spirit, the Pastoral Centre and the complex by the river Lahinja, in Miran Jarc and Na Utrdbah Streets have revealed the existence of a well-organized early Iron Age settlement. The excavations of trial pit 5 in Na Utrdbah Street have revealed that the top of the prominence was surrounded by a stone front and wooden bindings which had been destroyed by fire. The space next to the dike was occupied by a wooden residential building which had also burned down. In the extreme southern and eastern edges of the site of the church of the Holy Spirit individual holes for props were discovered which could originate from the buildings on the edge of the early Iron Age settlement, although it was impossible to reconstruct coherent floor plans of the buildings. They were located to the east of the walking grounds made of gravel. Similar or equal grounds were discovered in the site of the Pastoral Centre. A gravel walking ground was located on the terrace in front of the late antique tower and the walls. It consisted mostly of lime gravel, yet it also contained substantial quantities of large shards of burned earthenware, whetstones, broken querns and large bulks of slag. The strata in the centre of the area were completely destroyed through the construction of a building during the Middle Ages, yet the presence of damaged holes for props testified to the existence of wooden buildings in that place. The early Iron Age phase in the western part of the site contained a drainage system consisting of two parallel sewers and numerous drains which led to a large sump in the south-west. The drainage system was subsequently covered by an early Iron Age walking ground. The trial pit 4 in Na Utrdbah Street presented a similar situation. A double sewer led to a large sump in the

western part of the trial pit. The system was subsequently covered by a walking ground of similar composition to the one in the Pastoral Centre site. The eastern half of the trial pit contained holes for props, the remains of a wooden building and a single drainage channel, yet no walking grounds. In trial pit I in Miran Jarc Street a similar ground was discovered, yet no drainage channels, probably due to the steep slope of the original terrain. It is evident that there was a dense settlement with wooden buildings on both sides of the walking ground or the gravel

Protective excavations in the church of the Holy Spirit. "At that time a late Gothic church was built at the Holy Spirit site, which was first recorded in 1487 at the location of a former house..."

ground, and it was furnished with drainage channels. The archaeological data from the slopes beneath the town prominence have shown that the settlement had continued outside the protected area. A larger layer of refuse and rubble directly covered the alluvium which had been created after the old Iron Age. This layer has contained Hellenistic pottery and large quantities of burnt material, probably pertaining to the destruction of the dike. Radiocarbon dating of the early Iron Age rubble layer on the bank of the Lahinja has indicated the 1st century B. C. Thus the early Iron Age settlement had reached its most complex form immediately before its destruction, in the time when the area was part of the Roman Empire.

The Late Antiquity Fortified Settlement

The town prominence was resettled in late Antiquity when a new fortified complex was established at the end of the 4th or beginning of the 5th century. The settlement had continued until the end of the 6th or beginning of the 7th century.

The excavation site of the church of the Holy Spirit yielded the best data of this settlement. It contained fortification walls built of stone and mortar with a round tower in the south-eastern corner. The pavement in the tower was of clay and sand and a fireplace was located to the east of the entrance. Fortification walls built of stone and mortar were found in the eastern part of the Pastoral Centre site. They were located in a south-north direction and had disappeared beneath the present rectory. A rectangular tower leaned on the eastern, external side of the fortification walls. The surface of the most recent building material in it had apparently functioned as a pavement, although no traces of a settlement layer or a fireplace were found.

In trial pit 4 in Na Utrdbah Street the internal, eastern front of the late Antiquity fortification wall was discovered. The external surface in front of the wall in trial pit 5 consisted of lime gravel, which had subsequently been covered by a layer of refuse. (Only scarce data of internal buildings during the 5th century were discovered.) In the Holy Spirit site a small early Christian church was discovered. The nave was partly paved with mosaics dating from the beginning or middle of the 5th century (Djurić 1991). The rest of the area within the walls was

Presentation of archaeological finds in the Pastoral Centre. "The former cellar from the late 15th century was turned into a gallery for visitors on the original level in front of the late Antiquity walls to the west where a small selection of late Antiquity artefacts made of ceramics and stone is exhibited..."

covered with gravel. A similar gravel ground was discovered immediately behind the walls in the Pastoral Centre site and in trial pit 4 in Na Utrdbah Street. This indicates that the area behind the walls had not been built in that period. Residential buildings from the 5th century were mostly of short duration and of light construction made of wooden poles; so far they have been discovered in the western side of the Pastoral Centre and in trial pit 1 in Miran Jarc Street.

During the first half of the 6th century the settlement had been reorganized. The former residential areas in the excavation sites Pastoral Centre and Miran Jarc Street were transformed into a communication route within the walls made of lime gravel and refuse material. The centre of residential activity had moved to the formerly empty location immediately behind the walls. In the south-eastern corner of the walls a large rectangular building made of stone and mortar had been built. It had a central fireplace and the building enclosed the corner behind the round tower at the site of the church of the Holy Spirit. Another residential building with a fireplace in the south-eastern corner was built to the north of this rectangular building. The round tower was filled with a layer of broken limestone and refuse. Some data of the buildings bordering on the internal front of the fortification walls in trial pit 4 were also discovered in Na Utrdbah Street and in trial pit 1 in Miran

Jarc Street. A substantial quantity of imported north African and eastern Mediterranean ceramics was discovered from this phase, although material of similar origins was found also in the earlier and later phases of this settlement.

These buildings had been in use during the entire 6th century, although the finds in them were relatively modest. That can be explained by the thick layer of refuse outside the walls on both sides of the round tower adjacent to the church of the Holy Spirit. Rare, yet important imported ceramics were found there together with a wide range of local pottery, also present in other phases of the settlement.

The area of the river bank had again turned into a centre of activity during the late period of Antiquity. It was archaeologically represented by a firm surface over the early Iron Age river bed, where parts of it were intentionally filled in. This surface could equally originate from Antiquity (3rd–4th century), yet it is more likely that it was connected with the establishment of the fortified settlement at the end of the 4th or beginning of the 5th century. The most intense late Antiquity phase on the level area of the river bank was represented by a firm surface made of gravel on a clay bed. The surface was at least 9m broad and it extended over approximately 300m, all the way to the river edge. The finds from the clay bed were similar to or even identical with those from the beginning of the 6th century, from the phase of reconstruction in other excavated parts of the settlement, which indicated their contemporaneity with this phase. The firm surface could have served as a communication route outside the walls or for a river landing stage.

The southern part of the surface was used for burial grounds in the 6th century. It has not been excavated yet, but it indicates that it had covered an extensive area as far as the slope beneath the fortification wall. 27 skeletons were excavated in the open-air burial ground out of graves located in three lines, oriented north-south. They were entrenched in the firm surface. Most of the graves were oriented west-east, three of them north-south and one south-north. The grave holes were usually simple, of irregular rectangular shape, and two of them had their sides partly layered with stones. Traces of wooden coffins were discernible from charred boards and also from the position of particular bones which seemed to have moved from their original position after the funeral. The deceased were clothed, as was indicated by metal parts and jewellery (bracelets and necklaces made of glass beads) contained in four graves. The nature of funerals and rare burial artefacts indicate the burial ground of the local romanized population connected with the settlement.

The late Antiquity settlement was destroyed by fire – clearly discernible from the remnants of charred beams and layers of carbon above the mosaic in the church and from the latest pavement in the tower and the layer of refuse outside the walls. The fine ceramics found in this layer date the event as belonging to the late 6th or beginning of the 7th century.

The Mediaeval Borough and Town

The town prominence underwent its next phase of migration in the 13th or 14th century, when a planned urban settlement was established. Mediaeval fortifications were located approximately 2-3m in front of the late Antiquity walls. The castle by the narrow entrance to the prominence was integrated into the fortifications. The entrance was limited by the line of the town walls in trial pit 5 in Na Utrdbah Street extending from the south-western corner of the castle to the north-western corner of the Stonič house. The existing late Antiquity walls had been destroyed for the construction of foundations of the houses in the Pastoral Centre excavation site (the former rectory and former Jerman house), in Na Utrdbah Street (the Stonič house) and by the Holy Spirit site. The dimensions and ground plan of the building in the latter area have remained vague due to the destruction caused by the building of the late Gothic church at the end of the 15th century. These mediaeval houses had cellars and their facades faced the streets which roughly followed the routes of Na Utrdbah and Miran Jarc Streets. It is worth mentioning that the mediaeval streets had equally followed the route of the late Antiquity lines of communication within the walls, which was interrupted by the wall of the churchyard and graveyard next to the parish church of St. Peter discovered in trial pit 1 in Miran Jarc Street. The presence of old Slavonic graves around the church indicated the possibility of the building being one of the earliest mediaeval buildings in the historical centre of the town. Unfortunately, there have been no excavations executed inside the present church.

Presentation of archaeological finds in the Pastoral Centre. "The Pastoral Centre was selected as the ideal place for the presentation..."

The bank of the river Lahinja was re-used after a period of alluviation which had covered firm grounds dating from late Antiquity. Drained river banks were the centre of industrial activity during the Middle Ages. A large furnace was entrenched in the colluvial layer above the burial grounds. Similar evidence of mediaeval foundries were discovered in the area behind the walls in trial pit 5 in Na Utrdbah Street.

Another reorganization of the town centre took place at the end of the 15th century. A new line of fortification walls was built by the present eastern periphery of the Pastoral Centre and the church of the Holy Spirit, while the southern line of mediae-

val walls by the church of the Holy Spirit and the western line in Na Utrdbah Street had remained in use. The interior of the town had also undergone substantial changes. At that time the late Gothic church, first recorded in 1487, was built in the Holy Spirit site, at the location of a former residential building. The space in between was subsequently filled with refuse on the southern and eastern sides, so that a large terrace was created which was then used as a graveyard, together with the interior of the church, during the period from the beginning of the 16th until the end of the 18th century. 170 intact graves were excavated, yet their number was originally probably larger since earlier graves had been destroyed due to limited space inside the church. The latest addition to the church, a Baroque shed, had also damaged or ruined the graves on the western side of the church.

Mediaeval buildings in the Pastoral Centre site had also changed drastically. Their cellars were filled in and the southern building was pulled down and replaced by a much smaller one without a cellar and with a wooden superstructure. The northern building (the former rectory) was enlarged and a new cellar was added between the mediaeval town walls and the ones from the late 15th century. This cellar was also finally filled in at the end of the 18th century, when a new rectory was built on the northern side and the old one was replaced by a small wooden house with stone-built foundations (the Englar House).

In the 15th century a road covered with gravel was built on the western side of the excavation site of the church of the Holy Spirit, and it had remained in use until the construction of concrete stairs in the 20th century. The road represented one of the mediaeval entrances to the town and led to the bridge across the river Dobličica, where similar layers and also remnants of a stone bridge from the 15th century were discovered during the surveys for the construction of a new bridge (Mason 1995, 92).

In the late Middle Ages or the early Modern Age the character of the entire river bank had changed. A series of built scarps were constructed along the bank and on the slopes beneath the mediaeval town. The bank was filled in and formed into terraces. The embankment was heightened, probably due to floods connected with the construction of mill dams on the rivers Lahinja and Dobličica.

The Presentation of Archaeological Remains

The discovery of such an extensive and complex archaeological site in Črnomelj necessitated a unified approach to the protection of the historical centre of the town as an archaeological and urban monument, and also a rational approach to the presentation of selected archaeological relics in urban surroundings. The Holy Spirit excavation site presented a problem as far as the presentation was concerned since it was dominated by structures from late Antiquity. The prehistoric and late Antiquity remnants on the banks of the Lahinja were equally problematic. The excavations there were of a protective nature, and the archaeological remnants were too scarce to fa-

cilitate a proper presentation. The problems of presentation on roads were self-evident, although the remnants from the Holy Spirit site will probably be presented in ground plan later on.

The Pastoral Centre was selected as the ideal place for the presentation. It contained coherent remnants of buildings from late Antiquity, as well as mediaeval and late mediaeval periods in a relatively small area. The remnants were cleaned and strengthened. The necessary interventions were minimal since no direct public access to them is available. They are displayed beneath the ground floor of the building, which partly consists of glass slabs with special heating so as to ensure proper maintenance of exhibited remnants and to prevent the deterioration of their visibility on account of humidity. The remnants not directly exhibited were indicated in the structure of the floor on the ground floor. The former cellar from the late 15th century was turned into a gallery for visitors on the original level in front of the late Antiquity walls to the west, where a small selection of late Antiquity artefacts made of ceramics and stone is exhibited. The town wall from the late 15th century on the eastern side of the cellar was protected by glass walls. Thus an exhibition room was created for smaller finds from late Antiquity burial grounds and for the ceramics from the late mediaeval phase of the Pastoral Centre site itself. The information board with an explanation of the presentation and its position within the broader context of Črnomelj is located at the southern end of the cellar gallery. The presentation has observed modern principles for the presentation of archaeological finds in urban surroundings.

DR. PHIL MASON

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T. Thomas 1902

Church of the Holy Spirit

IRN3210

Location Sv. Duh overlooking Dravograd
Address Sv. Duh beneath the Ojstrica
Time of origin end of the 16th, beginning of the 17th century
Time of restoration 1993–1997
Chief Conservator Svjetlana Kurelac *and assistants* Irena Čuk, Viktor Gojkovič, Miran Ježovnik, Smiljan Simerl
Visits The church is closed – the key is kept by Mr. Franc Verko, Ojstrica 16, Dravograd; the local name of the house is "Škurlej".

The three-nave church with a three-sided presbytery was first recorded in written documents in 1616 as the church of the Holy Spirit "on Chimperg". It was consecrated in 1626. The data showed that the church was built at the beginning of the 17th century, yet according to its style the construction had already began in the 16th century, but was interrupted due to increased influence of Protestantism.

The entire area inside the church was covered by a flat wooden ceiling; the choir with a banister in the western part was executed in the same manner. The ceiling is, according to its superficies, the largest painted wooden ceiling in Slovenia, and it is worth particular attention because it is signed with the names of Krištof Jamnik, Jurij Skurlej, Rupert Slang, Tomaž Ditmar, and dated 1626 or 1627.

The ornaments of the painted ceiling were typical of that time, yet they represented a special form of stencilled patterns which were basically late Gothic. The same workshop group had also ornamented the painted ceiling of another church in Carinthia in Austria. The importance of the "Dravograd ceiling" in the church of the Holy Spirit beneath Ojstrica moun-

▲ View of the renovated church of the Holy Spirit. "There is a thick-set bell-tower at the juncture of the nave and the presbytery on the southern side...

◀ Wooden painted ceiling before the renovation. "On account of moisture permeation, microorganisms and other physical damage the wood had severely rotted..."

tain was therefore even greater since it represented a single monument which had marked the painting culture extending from the commercial urban environment to the provinces.

The artistically expressive interior of the church was completed by Baroque features: the main altar with a painting depicting the Arrival of the Holy Spirit by Janez Andrej Strauss from 1770, the pulpit and two side altars. The altar in the south nave was dedicated to St. Joachim, Anna and Mary, and the altar in the north nave to Pope Clement.

View of the main nave with the reconstructed wooden ceiling. "The ceiling is, according to its superficies, the largest painted wooden ceiling in Slovenia..."

With the exception of the painted ceiling there were no conservational dilemmas in the restoration, since through the centuries the church had not experienced substantial transformations that would have radically altered its primary form of a three-nave basilica. Therefore only the key restorational issues in the renovation of the painted wooden ceiling will be presented here.

During her writing of the book Painted Wooden Ceilings in Slovenia Dr. Nataša Golob had established, as early as 1984, that the ceiling was greatly endangered on account of the instability of the church architecture and partial decay caused by the damaged roof. In September 1992 the church was stabilized and the rifts between the ceiling boards had no longer increased, yet on account of moisture permeation, microorganisms and other physical damage the wood had severely rotted, putrefied and become brittle and breakable. The adhesive had disintegrated, the layer of colours had faded or been completely washed out. In the south nave the ceiling had slanted by 20-30cm, while the ceiling in the north nave completely rotted due to soaking.

Before the restoration the state of the ceiling and all the damage had to be accurately documented. In a commissionary

inspection Dr. Nataša Golob proposed the procedure of the restoration, namely the removal of all the boards of the ceiling and choir and their subsequent cleaning, impregnation, restoration of the ornamented painting and final replacement. Yet the beginning of the restoration clearly showed the impossibility of restoring the original state of the ceiling through conservation only. Therefore the decision to perform the reconstruction of the entire ceiling was taken, with the exception of the choir banister and the ceiling above the choir.

View of the renovated wooden choir. "Therefore the decision to perform the reconstruction of the entire ceiling was taken, with the exception of the choir banister and the ceiling above the choir..."

The ceiling had been made in pine-wood and painted in five shades of colour: brick-red, grey-blue, ochre, green and white. Colour stripes were completed by 20 geometric motifs of the late Gothic style executed by stencils in black. The original painted boards were taken off for the restoration and subsequently cleaned, strengthened and stacked in the attic of the church in their original order as they had been positioned on the ceiling.

The original paint was best preserved under the covering boards, therefore the reconstruction followed the model of the colours there and the copy of the ceiling at a scale of 1:1. That was the only possible method of copying the original with all its faults committed by the original artisans. The signed and dated cross-boards located between the second and third sections in all three naves were impregnated, strengthened, and finally replaced as documents of their time.

The reconstructed ceiling in its vivid "flickering" scale of colours has thus been revived to give its old appearance.

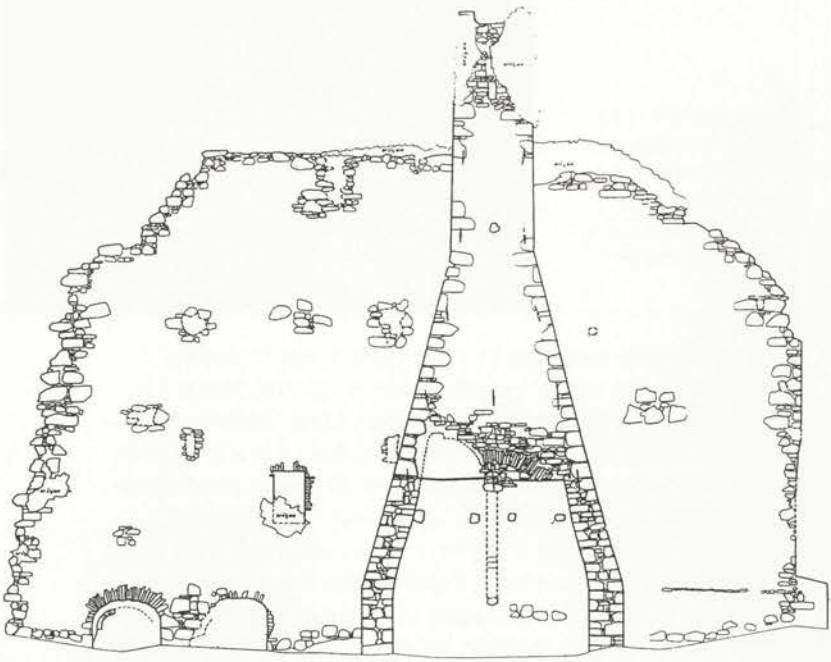
SVJETLANA KURELAC

The Auersperg Ironworks

IRN 8120

Location Dvor near Žužemberk
Time of origin 1796–1891
Time of restoration 1993–1994
Chief Conservator Judita Podgornik *and assistants* Dunja Gerić, Stojan Ribnikar, Anja Žigon

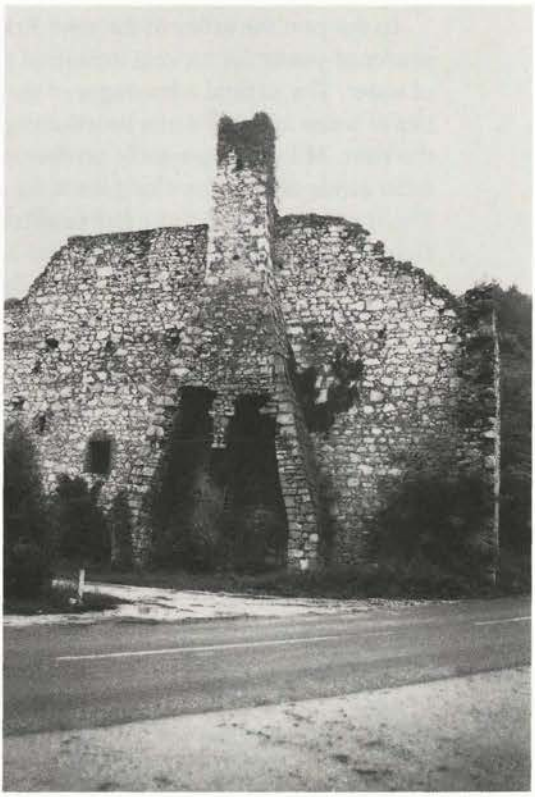
In the past the valley of the river Krka was suitable as a source of power for various industrial plants utilizing the force of water. The natural advantages of the river were large quantities of water and tuff dams functioning as natural barriers in the river. Mills and saw-mills predominated, yet there were other kinds of industry along the Krka utilizing water power. The iron ore in the vicinity had facilitated ironworks since ancient times. There were ironworks in Zagradec already in the 16th century. The year 1796 marked the beginning of the ironworks in Dvor near Žužemberk owned by the Bohemian princes of Auersperg. During the first decades there were conventional ironworks with a foundry. Semi-products and products were manufactured out of raw iron. Some vital changes had taken place after the year 1822 when Ignaz Vitez von Pantz



▲ Photogrammetric picture of the northern wall with remnants of a chimney stack, pro duced by the Photogrammetry Institute of the Geodesic Faculty of Zagreb, 1988 (Scale 4mm = 1m).

◀ Reconstructed arch of the chimney stack. "The original appearance of the opening is not known... The decision to do the works in brick was taken so as to distinguish between the authentic appearance and the newly added construction elements..."

took over the management of the ironworks. As a distinguished expert he transformed the ironworks into an ironfoundry železolivarna. After a thorough renovation and the construction of some new installations designed by Pantz himself the ironfoundry in Dvor had become one of the most important plants of that kind in Slovenia. At that time it was the only ironfoundry producing very fashionable and useful artistically cast articles like candlesticks and individual items of furniture. Water wells, bridges and various installations for building and industry were also manufactured there, including arms. After a century of operation with its ups and downs the ironfoundry of Dvor closed down in 1891. More modern competition had brought about its decline, apart from the lack of quality ore, inexpert management, and above all great distance from traffic communications and the railway which had been constructed along the valley of the river Temenica and not the Krka.



Remnants of the north wall and the chimney stack before the renovation. "Only scarce remnants testify to the ironworks in Dvor these days..."

The premises had remained empty after the ironworks were closed down. Most of them began to deteriorate, and the stones were used as building material for many houses in Dvor. Thus only scarce remnants preserved in the museum collection and some crosses in nearby graveyards testify to the ironworks in Dvor these days.

The most conspicuous part of the former ironworks was the remnants of the chimney stack of the furnace. The ruins of the chimney were declared a cultural monument by a community decree in 1992, including the entire area of the former iron

works with all the preserved premises.

On account of the unprotected ruins and their exposure to weather conditions the mortar had greatly eroded in the upper part of both walls. The premises and their surroundings were overgrown with ivy and bushes, and there was no drainage of rainwaters. On account of all these factors the ruins had been damaged so badly that they had presented a danger to their surroundings. Heavy traffic had additionally badly affected the ruins since the main road towards Kočevje led

Renovation of the north wall. "In 1994 the second phase of the renovation of the former ironworks took place..."

along the preserved walls.

On account of eroded mortar both the preserved walls were no longer interconnected. A large rift had appeared at the juncture between them, which could have caused the crumbling of the eastern wall.

The Institute for the Protection of Natural and Cultural Heritage of Novo Mesto had thoroughly documented the premises several years ago. In 1988 a photogrammetric picture of the state of the building was made, at that time still documenting the partly preserved stone-built arch above the fireplace.

The restoration works began in 1993. On account of the ruins being overgrown and hardly accessible the surrounding area had to be cleared. Although the ruins were located in the middle of a settlement, the inhabitants utilized them as a refuse tip, and the ruins additionally served as a source of building material. The renovation of the building took place in two phases and was to be completed in two years. The decision for such a procedure was reached because of the extensive works that had to be performed and on account of their costliness.

The first phase of the renovation included the eastern wall

by the road, which was a threat to the neighbourhood, particularly to the main road Dvor–Kočevje. The rifts between stones were cleaned and filled on the entire eastern wall and on a part of the north one. All the precipitous parts were braced and strengthened. A horizontal protective water-permeable reinforced binding was placed on the top of the eastern wall. At the end of the same wall by the hill another ferro-concrete vertical binding plastered with stones was constructed.

Badly damaged arches above the windows and doors were

Renovated remnants of the chimney stack of the furnace. "The decision was taken to renovate two brick arches with primarily structural functions on the lower part of the wall..."

rebuilt in their original form. Tuff was obtained in the neighbourhood and manually formed. After the conclusion of the construction works the entire eastern wall and part of the north one was injected.

The renovation of the eastern wall was concluded by the installation of anchors. Four of them were installed in the cross wall, so that the two walls are now connected again. A new binding was installed in the upper part of the eastern wall, and an old one was activated in the lower part.

In 1994 the second phase of the renovation of the former Auersperg ironworks in Dvor took place. The entire north wall with the chimney was renovated. The procedure was similar to that of the renovation of the eastern wall. All the junctures were cleaned and grouted. The wall in its entire height was strengthened by injection. A ferro-concrete crown was built in at the top, and anchors inserted in the wall. The renovation of the front wall of the chimney presented a particular problem. It was demolished to a great extent, and its original appearance was unknown. The decision was taken to rebuild the single still existing arch, partly preserved and documented in old photographs, and to renovate two brick arches with primarily structural functions on the lower part of the wall. There was an

opening reaching to the ground beneath them. The original appearance of the opening is not known since there are no preserved pictures of the interior of the ironworks during operation or at the time of its closure. The decision to do the works in brick was taken so as to distinguish between the authentic appearance and the newly added construction elements.

The renovated remnants of the chimney stack of the furnace are only one of the buildings of the former Auersperg ironworks. Next to the restored ruins and above them are buttresses – remnants of the former workshops, which are in a badly damaged state, so that they present a threat to their surroundings and are in need of renovation. The "pottery" is entirely preserved, a single-storeyed building where moulds were produced, and which has since recently served as a storehouse of the Novoles factory with its premises in the preserved premises of the ironworks. Now the buildings are abandoned and in search of a new owner and function. An initiative has been started to prepare a collection of the preserved products of the ironworks in the "pottery" so as to keep them at the location of the former ironworks as witnesses to an important part of the history, not only of Dvor but of the broader area of Slovenia. The establishment of a museum collection in Dvor would exhibit numerous preserved products; it would additionally help to preserve at least part of the former ironworks, and the renovated remnants of the chimney stack would acquire new importance within a museum collection.

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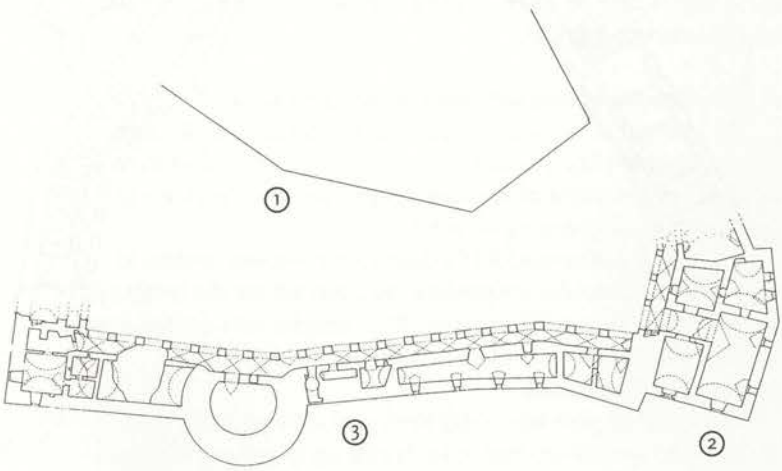
Castle

IRN 159

Location Grad in Goričko
Time of origin 13th–18th century
Time of restoration 1997–1999
Chief Conservator Marlenka Habjanič *and assistants* Viktor Gojkovič, Miran Ježovnik, Janez Mikuž, Smiljan Simerl, Neva Sulič Urek

Grad is an extended settlement in the middle of the western part of Goričko. In the lower part of the settlement is the parish church which was first recorded in written documents as an original parish in 1208. The settlement bore the official name of Gornja Lendava until 1952; it was recorded as a borough in 1478 and has since then preserved the same status as the only borough in Prekmurje, apart from Murska Sobota and Lendava.

The settlement existed in connection with the castle located on the prominence of a steep hill. It was a mighty complex surrounding an arched courtyard on two levels with the ground plan of an irregular pentagonal. The building consisted of up to five floors which were located partly above the ground and



▲ Ground plan of the castle (Scale 1mm = 1m); 1 Elevated yard concealing the walls of the mediaeval castle, 2 Mansion where the renovation is in progress, 3 South-eastern wing where the project documentation is being prepared.

◀ Arched hallway on the ground floor of the castle. "Although a substantial part of the mediaeval building has been preserved in the core, the castle still retains its Baroque appearance from the 17th century..."

partly as cellars due to the uneven terrain. Three round towers in the south-east and south-west stood out of the unified appearance of the complex, yet the western one was partly demolished, and the southern one transformed into a chapel on the first floor with an added bell-tower.

The castle is surrounded by remnants of the park with still preserved exotic trees to the west and partly to the north and south, yet the ground slopes steeply on the eastern and northern sides.

The castle was first recorded in written documents in 1275, yet it must have been built as early as 1208, when the feudal lord Nicholas presided there. Although a substantial part of the mediaeval building had been preserved in the core, the castle obtained its Baroque appearance in the 17th century, with the exception of the chapel and the bell-tower from 1751.

The owners of the castle were the counts from Železno, the Knights Templars, the counts of Szechy, Batthyany, Szapary and Szecheny in succession. The castle was the centre of a large estate and also had certain administrative functions.

After the Second World War the castle was inhabited by soldiers, and the entire inventory was plundered. The subsequent use of the castle was coincidental, temporary and destructive as a rule. The last inhabitants will be moved this year since the castle is in a bad condition and their lives endangered by it.

Urgent maintenance and conservation works have been performed since 1985 so as to prevent further deterioration and demolition of the largest feudal complex in Slovenia. Ruined chimneys and the roofing of the north-western wing were restored, yet the conservatory and one of the defence towers next to it have crumbled. In 1993 a systematic restoration of the badly damaged oldest wing of the mansion and of the north wing began. The ceilings, roofing, tiles and arcades were structurally restored by 1996.

The Planning of Research and Conservation Works

On account of its location, historic importance in the area and its ground plan and size, the castle was intended as the administrative centre of the Landscape Park Goričko/Orseg/Raab with accompanying activities.

According to the model of existing information centres in Slovenia and abroad a proposition was created for the castle as the administration of Trina park. The complex was divided into building and functional units and the range of available grounds was examined.

The selected plan was confirmed, and subsequently the project documentation had to be drawn up in order to obtain international funding from the Phare programme. The purpose of the funding intended for the Goričko Scenic Park was unexpectedly granted, therefore the systematic restoration of the castle had to be interrupted and new projects prepared for the new function and revitalization of the castle. Extensive and systematic surveys of the castle began in 1997.

Experts from the Institute for the Protection of Natural and

Cultural Heritage of Maribor and Provincial Museum Murska Sobota were faced with a demanding and extensive task. Grad in Goričko comprises the largest castle complex in Slovenia, badly damaged and partly demolished. There are almost no data on the construction history of the building: extensive archives of the castle are in Hungary, not studied as yet; the building plan of the castle was merely informative; the castle was still inhabited and therefore inaccessible for systematic research and trial excavations. All the enumerated facts de-

View of the entrance to the castle and the chapel. "Grad in Goričko comprises the largest castle complex in Slovenia, badly damaged and partly demolished. There are almost no data on the construction history of the building..."

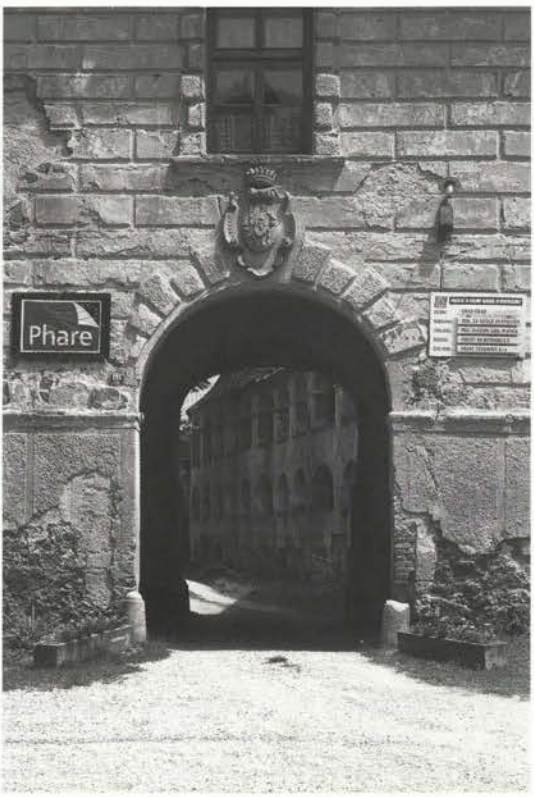
manded a lot of dedication, adaptability, innovative methods and performance of the numerous tasks on the part of experts and contractors, which was beyond their competence, and had yet to be performed.

Before adequate renovation and revitalization of the castle could begin, the historical data had to be collected and studied, and art-historical and construction research of the castle and its surroundings performed, since the political and economic importance of the owners of the castle had influenced its size, the number of rooms, purpose and quality of the architecture and construction history of the building.

The inspection of Hungarian archives yielded almost no new data, since the documents for the area in question have not been systematically processed yet. Little is known of the construction history of the castle, with the exception of a description in the land register from the year 1541 containing the information that the walls were fortified and prepared for defence. Another important detail concerned the construction of the south fortification in 1517 and a drawing of the building from the first half of the 17th century. Various historical documents and some still discernible construction phases of the

castle proved that it was an important feudal centre for the purposes of defence, administration, economy and traffic. Major construction works can be guessed at on the basis of the ownership of the castle, which had passed between different families of the nobility according to their political and economic influence or power.

The present Baroque appearance of the castle dates from the 17th century when the castle had become the property of the Batthyany family for an extensive period of time. All subsequent construction works were partial and only functional, limited to the level of maintenance, through which the quality of architecture had deteriorated.



View of the arched courtyard through the entrance door. "The selected preliminary design was confirmed and subsequently the project documentation had to be prepared in order to obtain international funding from the Phare programme..."

For a more detailed study of the art-historical and construction history of the castle and for the completion of the conservatory programme and the project documentation for the construction of the castle complex a detailed and exact architectural copy had to be produced, since the existing one at a scale of 1:100 was only an approximation. It served only as a starting-point for the study of the new function of the castle complex.

The castle was in a very bad condition, it had crumbled and some rooms were inaccessible. The creation of construction copies was therefore not feasible in the conventional way. The decision was reached to make the construction copies of the castle using a combined method of geodesic copying and manual measurement. The geodesic measurment included the position of the castle with the park, the outer and inner cir-

cumference of the complex with facades and roofs, which was completed by manually measuring the interior and the details. By means of such a combined method proper technical documentation of the existing state of the complex was produced, with the ground plan at a scale of 1:50 and including the details. The documentation was partly produced by computer: its position with the park, facades, architectural details and various cross-sections. Such documentation can be presented and utilized in different scales and ways according to various re-

Arms above the entrance to the castle. "The present Baroque appearance of the castle dates from the 17th century when the castle had become the property of the Batthyany family for an extensive period of time..."

quirements and purposes. It served for the study of the construction history of the complex and for further research, on the one hand, and for the execution of the project documentation necessary for the renovation and revitalization of the complex, on the other. It is equally appropriate for various animations and presentations.

The necessary preliminary trial excavation research could not have been executed since the building is still inhabited and in some places inaccessible due to the poor state of the building. The key locations for archaeological and construction research of the complex, its foundations and the courtyard were determined by considering the set priority of the restoration of the mansion and the south-eastern wing of the castle and on the basis of the study of the complex, the construction plans and art-historical data. The trial pits and excavations should not have disturbed the inhabitants. We expected to obtain important data about the construction history or older construction phases of the castle, primary levels of the courtyard and the surrounding area which would be of crucial importance for the elaboration of the project documentation and the final appearance of the renovated part of the castle or the castle as a whole.

Our expectations were justified; we obtained data about the level and paving of the courtyard from the Baroque period, height of the ground floor and subsequently constructed arcades, and primary level of the buttresses and walls of the mansion and the south-eastern wing of the castle.

We unexpectedly discovered remnants of the walls of a mediaeval structure in the present courtyard and remnants of a demolished Renaissance defence tower in the south-eastern corner of the castle, next to the entrance portal. The terrain by

the entrance was heightened since the walls of the tower extend very deeply and there are two preserved stone embrasures with v-formed incisions. The tower was one of three defence towers by the south-western wing, which had additionally fortified the castle against Turkish incursions during the 16th century. The tower by the south-eastern side of the structure was larger according to the thickness of the walls and presumably older as well. More accurate data will be gathered during the process of renovation of the south-eastern wing since that part of the castle is now badly demolished and inaccessible.

View of the tower of the south-eastern wing. "Our intense cooperation is also needed for the preparation of the project tender documentation for the south-eastern wing which has to be completed by the end of 1999, since the renovation is planned for 2000..."

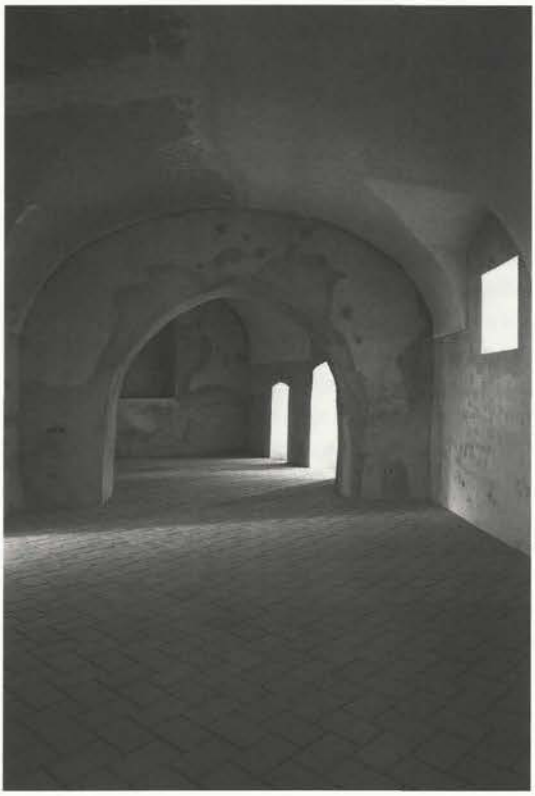
Special attention must be paid to open areas within the castle complex. We expect to collect there important historical data about the original mediaeval buildings, only partly discernible and connected with the cellar and walls in the western wing. It is presumed that the older castle complex was connected with the village on the western slope, a supposition based on the primary communication access indicated in the geodesic picture of the park, and confirmed by the discovery of the entrance portal with a groove for a draw-gate in the cellar of the northern wing.

Before commencing of archaeological excavations we intend to take a picture of the inner courtyard by employing a non-destructive method of in-depth pictures by a georadar. The results obtained in the process will be a guideline for further excavations and conservation work. All the gathered data are expected to facilitate the execution of a graphic reconstruction of the de-

velopment of the castle including all the buildings and defence towers. Earlier construction phases will also be included and presented in the planned Baroque presentation of the castle.

Preparation of the Project Building Documentation

Producing the technical and project documentation for the renovation and revitalization of the castle began on the basis of the gathered data, often scarce, together with the acquirement of planning and building permits corresponding to the strict



View of the interior of the partly renovated mansion. "The construction works are in rapid progress, therefore we must accompany them by making test boreholes, keeping records and simultaneously performing a study of the architecture and all its reconstruction phases through the centuries..."

criteria of the European Union.

The project building documentation for such a demanding monument present, to a large extent, the renovation and reconstruction of all important structural elements. They include the renovation of decayed and demolished walls, ceilings and the roofing, installation of structural joints, consolidation of walls and foundations, exchange of the roof covering, conservation of plasterwork, the restoration of stucco ceilings, floors, doors, windows and pavements, demolition of intrusive secondary walls, opening of subsequently walled-in arcades and the establishment of original levels.

The use of standard construction materials in accordance with construction regulations can often present a partial or even complete loss of the character of the monument. On account of that one of the aims is to investigate and use traditional materials and appropriate building solutions in a pilot project so as to interfere with the authenticity of the building to

a minimum extent and ensure the possible reversibility of the executed works in the future. Ferro-concrete constructions must be avoided, and the same holds true of pure cement injection material, irreversible bonding materials, dispersive paints and the like.

A model project was prepared for the castle complex based on concepts of similar centres in Slovenia and abroad and on the needs of the administration, culture and inhabitants of the region. The preparation of project documentation took into account the design of the building and the floors with their access points and communications, and was divided into individual complexes. An attempt was made to define individual rooms in their original dimensions and to provide them with functions corresponding to their architectural quality. Secondary and improper reconstructions and interventions were designated for removal since they hindered the character of the architecture and its appearance. The structural and building conditions of individual parts of the castle were considered with the inclusion of a sensible continuation of the restoration regarding the location of the castle, its communications and its function.

The project documentation for the acquisition of planning and building permits including the architectural, structural and installation plans were prepared for three sensibly completed complexes: the mansion, the south-eastern wing connected with it by means of a staircase, and the south-western wing including the chapel. The wings surrounding the lower courtyard were thus divided into three units. The works project for drainage, sewage, electricity and gas installations was prepared for the whole castle complex.

The restoration began with the renovation of the oldest part of the castle, the mansion, observing the criteria concerning the preservation of cultural heritage. During the Gothic period the mansion had been raised and expanded and subsequently included in the Baroque renovation. Some years ago it was thoroughly structurally restored and furnished with new ceilings, roofing and tiles. The reception rooms on the upper floor were now designated for the park administration and for training premises, and the oldest vaulted room on the ground floor for exhibition premises to display the presentation of the castle and its history in the region. A smaller room was designated for a shop and an information office, and toilets and the boiler room were fitted out next to the staircase.

Short terms for the preparation of tender documentation necessitated intense cooperation with the architects and experts from our institute. The details of the doors and windows were produced on the basis of analogies, since only the original doorposts were preserved, while the doors had already been changed. The same was true of the windows on the first floor. New windows with fixed crosses, Baroque metal fittings and insulation panes were specified on the basis of models of preserved windows in the south-eastern wing and in accordance with the primary Baroque openings and the criteria governing insulation.

In December 1998 the tender was executed according to the demanding procedure of the European Union and the contractor was selected. However, his inexperience in the field of restoration and renovation of cultural monuments necessitated the cooperation of various departments of our institute and continuous supervision of his work.

In January the restoration of the mansion began and it should be completed in six months.

The construction works are in rapid progress, therefore we must accompany them by making test boreholes, keeping records and simultaneously performing a study of the architecture and all its reconstruction phases through the centuries.

Our intense cooperation is also needed for the preparation of project tender documentation for the south-eastern wing which has to be completed by the end of 1999, since the renovation is planned for 2000.

The castle in Grad was built and had developed through the centuries as the economic and political centre of the region. The aims of renovation and of our endeavours will be achieved if the restored castle complex again becomes the centre of the economic, political and cultural life of the region so that it can develop. The restoration of the castle should continue according to economic principles. Our sincerest wish is that the largest castle complex in Slovenia will be revitalized in its restored Baroque appearance, typical of its pinnacle in the past.

MARLENKA HABJANIČ

Base 20

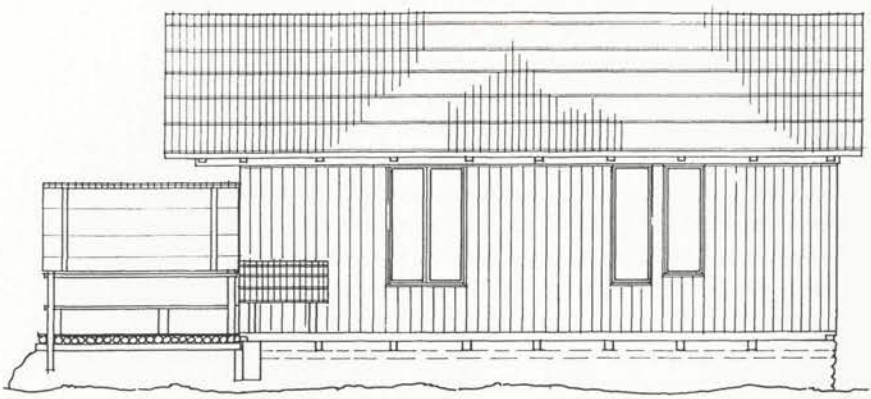
IRN 271

Location Kočevski Rog
Address Podstenice 4
Time of origin 1943–1945
Time of restoration After 1947 and again since 1994
Chief Conservator Judita Podgornik *and assistants* Danilo Breščak, Stanislav Mrvič, Zdenko Picelj, Jože Saje, France Vardjan
Visits Guided tours must be booked in advance; telephone: (0609) 63 31 54.

The region of Kočevski Rog is covered with woods and located in the south-east of Slovenia. It conceals a rich natural and cultural heritage. A special character was rendered to the region by the so-called Kočevarji, German colonists, who settled in Rog in the 14th century and had preserved their language as an ethnic island for over 400 years. Most of their settlements were burned down by the Italian army in the Second World War in a great offensive in the summer of 1942, yet most of the inhabitants had moved to vacated Slovene villages in lower Styria before then on account of strong Nazi propaganda. At the end of the war they emigrated to Austria and then to further countries.

The vacated area, hardly passable due to the configuration of the terrain, provided a safe retreat for Slovene partisans during the war. The military and political leadership of the Slovene national resistance movement was located there, together with partisan hospitals, a scientific institute, printing workshops, artists and people working in the field of culture.

One of the most important monuments in that area is Base 20, the only preserved partisan base in Kočevski Rog and the only built and preserved headquarters of the leadership of a resistance movement in Europe. Base 20 had provided a safe refuge for the political and military leadership since 1943 until the end of the war. It is located in the eastern part of Kočevski



▲ Plan for the construction of the hut No. 20, executed by the Restoration Centre of the Republic of Slovenia (Scale: 9mm = 1m).

◀ View of Base 20. "...the only built and preserved headquarters of the leadership of a resistance movement in Europe."

Rog, under Hill 717, called Hawk's Peak, in the direct vicinity of Červan Road and relatively close to the villages Podturn and Dolenjske Toplice.

Base 20 dates from April 1943, when the leadership of the Slovene national resistance movement moved from the Dolomiti mountains to the newly built log cabin in Kočevski Rog. Soon afterwards new huts were built and a settlement of 26 timber buildings had developed until the end of the war.

A special group led by Rudolf Ganziti-Grad obtained the

Hut No. 16 during the renovation. "The decision was reached to make a three-layered shingle roof which was more resistant than a double-layered one..."

building materials from the Šprajcer sawmill in Stare Žage and the sawmill in Soteska. They also used the timber prepared by foresters of the Italian company Emona, which had remained there on account of the Italian offensive in 1942. Remnants of Kočevar villages were also useful as building materials, and some of the necessities were bought in shops in Novo Mesto or even in Ljubljana by trusted agents.

The first huts were initially covered by boards or tiles; afterwards shingles were manufactured and most of the buildings were covered with them. All the buildings were additionally camouflaged with twigs and leaves. The woods contributed mostly to their concealment, since they were younger as they are now, the trees were lower, there was more undergrowth and the twigs of pine trees reached to the ground and obstructed the view from the road. Natural features and strict security made it possible that Base 20 had never been discovered by the enemy.

The first major restorational works on the buildings of Base 20 took place in the fifties and sixties under the supervision of the then Republic Institute for the Protection of Monuments with a special branch office in Rog. All the buildings were renovated, the foundations were repaired and a museum established. Constant maintenance works were performed by foresters of the Forestry Board, at first under the control of the Ljubljana Institute for the Protection of Monuments, and afterwards under the Dolenjski Museum and Museum of the Revolution.

Legal protection of Base 20 was ensured by a decree from the Ministry of Education and Culture issued in 1952, which granted it the status of a historical monument. The protection was not limited to the buildings only, but included the woods

surrounding the monuments. The felling of trees and similar interventions were forbidden, with the exception of sanitary felling. The well-intended decree caused the aging of the woods. They are becoming thinner, so that the hazard of falling trees increases and with it the threat to the buildings. The decree was amended in 1992 when the District Authority of Novo Mesto issued a decree by which the buildings in Kočevski Rog were granted the status of a cultural monument.

Basic conservational principles for the restoration of

Hut No. 19 during the renovation. "In January 1995 a tree uprooted by strong wind leaned on the hut..."

wooden buildings in Kočevski Rog were established during the renovation of the building No. 2, called the Kidrič hut, in 1984 and 1985, which was performed by the Restoration Centre of the Republic of Slovenia in cooperation with the Institute for the Protection of Natural and Cultural Heritage of Novo Mesto. The principles comprised the following rules:

1 Basic materials and the authentic state of the buildings must be preserved to the greatest possible extent.
2 Decayed timber elements must be replaced in equal dimensions and forms, with the same type of wood.
3 New timber elements must be chemically and biologically treated.
4 All buildings must be photographically processed, which includes photographic documentation and taking accurate measurements. Building plans must be drawn at a scale of 1:20, and the details at scales of 1:5, 1:2 and 1:1. The same applies to the inventory of the buildings included in the renovation.
5 The replacement of wooden and other parts of individual buildings must be graphically documented.
6 In all cases of "double roofs" the upper covering structures must be removed, and only the original ones restored.
7 In buildings with paper lining the lining, if necessary, should be replaced by one made of similar material.

After an interruption of several years the more intense renovation of Base 20 began, influenced also by the 50-year anniversary of the Second World War. The purpose of the restoration was to save the complex from ultimate destruction and to prepare it for a museum presentation of Base 20 and Kočevski Rog.

The first renovated building in that period was No. 16, called the hut of "propagandists". The building itself was not in a critical condition, yet the decision for its restoration was reached on account of its selection for the presentation of Base 20 as a museum. First the architectural topography of the building was performed and the interior and exterior were photographed. The work could only be planned in general terms since the exact conditions of the building and the damage could only be established during renovation. The replace-

View of Base 20. "The emptied area, hardly passable due to the configuration of the terrain, provided a safe retreat for Slovene partisans during the war..."

ment of the roof as a whole was planned since the hut was one of the buildings with a double roof. Several years ago the shingle roofs in Base 20 were protected in such a way that additional boards were hammered on the existing covering and a new layer of shingles placed on top of it. Such roofs offered ideal conditions for microorganisms and sheltered small rodents. After the removal of the covering it turned out that the roof construction was in good condition and its replacement was not necessary. The construction was only cleaned and protected with wood preservatives. Subsequently battens were placed on the construction and new shingles on top of them. The decision was reached to make a three-layered shingle roof which was more resistant than a double-layered one. The treatment of the external walls of the building took place simultaneously. The external panelling was cautiously removed and the decayed parts of the supporting structure were replaced by new ones. Old, still well preserved panelling boards were reused where possible. Windows and doors were removed and repaired, and one window frame was replaced by a new one manufactured by the carpenter according to the original. Inside the hut all the boards of the old museum presentation of Base 20 were removed. The walls and floor were cleaned and

coated with wood preservatives. There were no further works inside the hut. After the renovation a new presentation of Base 20 was prepared by the Dolenjski Museum. The authors were: Matija Žargi from the Museum of Recent History, Jože Saje from the Dolenjski Museum and Jovo Grobovšek, who designed the presentation.

The renovation of hut No. 19 proved that the weather had an important influence on the restoration in Kočevski Rog. During the war the hut had served for the security unit of Base 20. In January 1995 a tree uprooted by strong wind leaned on the hut. The hut was badly tilted, yet, fortunately, it had not collapsed. During the removal of the tree particular attention was paid to the safety of foresters and to the preservation of individual structural elements of the hut. Therefore the decision was reached to pull down part of the building, remove the building material and subsequently fell the tree. After the removal of the tree the architectural topography was performed including the reconstruction of the demolished part of the hut. After the measurement the hut was dismantled and assembled again. Damaged foundations were partly and the supporting structure completely replaced. The walls made of logs were built from authentic materials. Only some of the damaged beams had to be replaced in the front part of the hut where the tree had caused the greatest damage. The roof construction was made anew and new shingles were hammered on it in three layers. The entire wooden ceiling was preserved in the process of pulling down the hut. The ceiling was of various dimensions and it had been manufactured even before the Second World War. Some other huts in Base 20 had similar panelling which was manufactured in the Šprajcar sawmill in Stare Žage. All the windows and doors were also repaired, yet they were not badly damaged. All the furniture was placed inside the huts: bunks, benches and tables, the way it was documented in old photographs, and the walls were covered with paper.

The present state of Base 20 and also of both partisan hospitals, Jelendol and Zgornji Hrastnik, is such that work can be conducted according to plan, since there has been no major damage to the buildings caused by natural effects in recent winters. All the buildings that were threatened by ruin were restored in recent years. The renovation of all the buildings is planned for the future.

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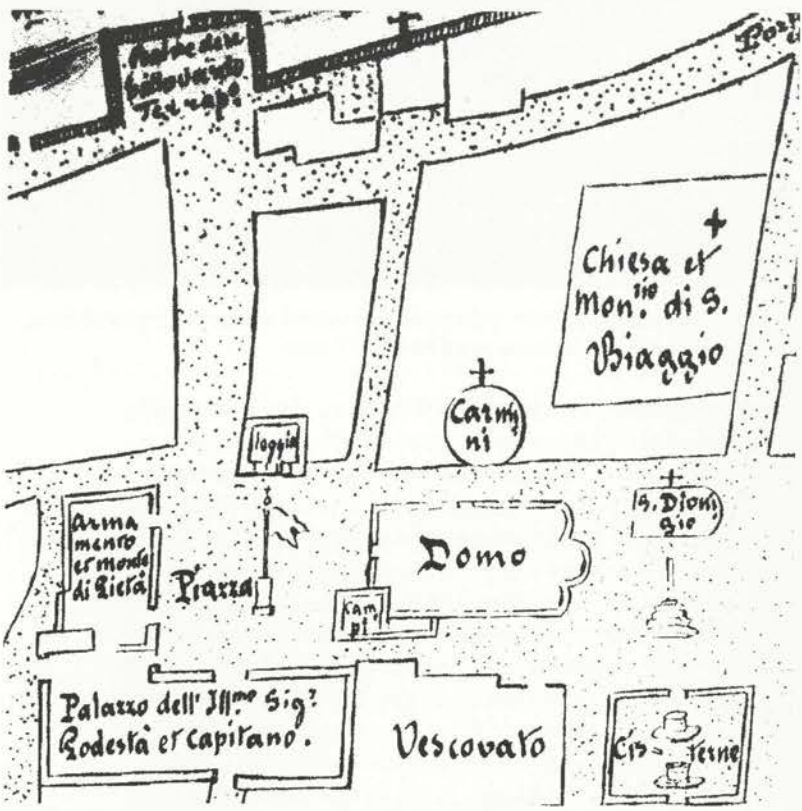
Town Square

IRN 7591

Location Koper
Address Koper, Titov Trg No. 1-5
Time of origin Since the 13th century
Time of restoration 1968–1998
Chief Conservators Tone Mikeln and Sonja Ana Hoyer *with assistants* Jure Bernik, Danilo Biščak, Mira Ličen Krmpotić, Peter Mali, Stojan Ribnikar, Alfred Trenz, Marijan Zadnikar, Matej Župančič and the Restoration Centre of the Republic of Slovenia
Visits The tower is open from 1 June to 30 September from 9.00 to 12.00 and from 15.00 to 20.00.

The town square of Koper, historically called Platea Communis, is one of the most important urban centres in Slovenia. The most valuable monuments are gathered there, testifying to the ecclesiastical and administrative history of the town.

The square was one of the finest places created under Venetian influence in Slovenia and the most important public place in Koper. It consisted of the cathedral, the town tower, the Praetor Palace, Foresteria, Armeria and Loggia. The renovation of the square included various kinds of works. An overview of conservation work in that area of the town also testifies to the



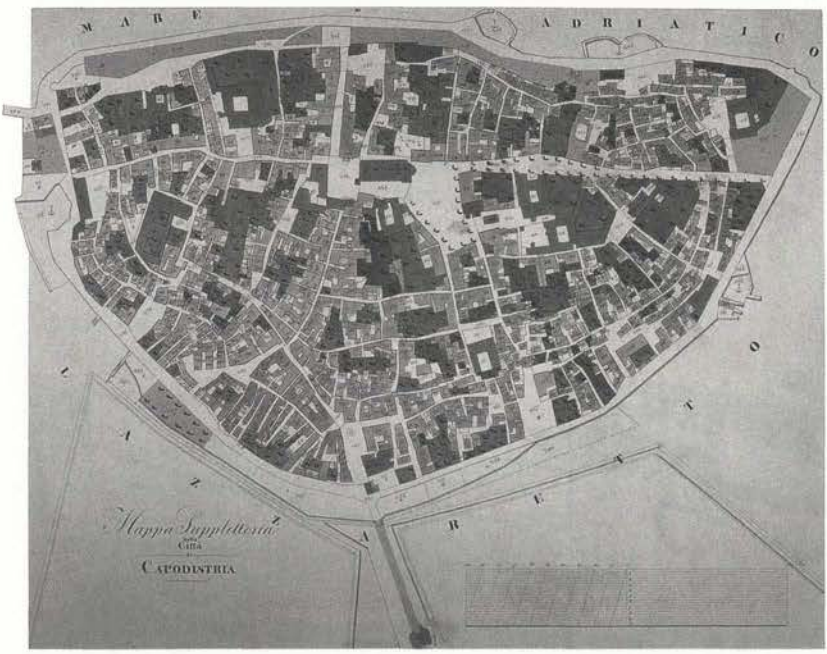
▲ Giacomo Fini, town plan of Koper from the year 1619. The section depicted the present Mestni Trg and the square by the Carmine rotunda.

◀ Vittore Carpaccio: Triumphal arrival of Sebastian Contarini, Mayor of Venice, to Koper, 1517, oil on canvas, 205 x 154cm. "The Gothic image of the former square with a genuine mediaeval atmosphere of contemporary life was depicted in the scene..."

development of cultural monument preservation works in the region of Slovene Istria.

Platea Communis with its almost rectangular ground plan and closed hall-like character dominated the town as the central public area. The main roads of the traffic intersection converged there. In the original form of municipal administration the square played a vital role in the historic growth of the town.

The houses on the periphery of the square dated from the 13th century; the spatial borders of the ground plan of the



The Franz cadastre of Koper [i.e. cadastre from the period of Austrian Emperor Franz I] from the year 1819, kept by the National Archive of Trieste

square were approximately formed by them. The eastern side consisted of the Romanesque cathedral with the town tower, the southern side comprised two buildings of the Praetor Palace and the original town Loggia inserted between them, and the northern and western sides were concluded by two smaller buildings. The present sides of the square originated from the 15th century when important building works took place in the town. The present main buildings were built at that time: the Praetor Palace (1453–1481), Foresteria (1458–1460) and Loggia (1452–1464). Soon afterwards, in 1505, the Platea Communis was paved. The buildings of the external border of the square were heightened and their interiors were rebuilt in the 17th and 18th centuries: the Loggia in 1698, the cathedral in 1716, Praetor Palace in 1664, and the Foresteria and Armeria in 1788–1821. Nevertheless, they had to a large extent retained their original Venetian stylistic appearance and, in their mutual harmony, the Mediterranean character of a civic market place. The Gothic appearance of the former square with a genuine mediaeval atmosphere of contemporary life was de-

picted in the scene "Triumphal Arrival of Sebastian Contarini, Mayor of Venice, to Koper" in the presumably lost painting by Vittore Carpaccio from the year 1517. The ground plan of the buildings before the Baroque restoration, including the pedestal for the town banner in the middle of the square, was clearly discernible in the ground plan of the town by Giacomo Fini from the year 1619.

The preserved paving made of grey and white stone, the ceremonial carpet in front of the entrance to the cathedral, the

View of Town Square from the air. "Platea Communis with its almost rectangular ground plan [...] dominated the town as the central public area..."

Loggia and the stone benches along the sides of the square create the character of a genuine Mediterranean piazza.

Platea Communis was connected with Brolo Square as the second central square of the town on top of the former island, clearly creating the ground plan structure of a typical mediaeval town centre. The characteristics of Platea Communis were the subject of investigation of various Italian and Slovene experts. Valuable historical data on the development and market buildings could be traced in texts of older Italian historians, while Slovene architects, art historians and conservators have dealt with the art-historical and spatial characteristics of the square and individual buildings and the problems of conservation after the year 1945.

The Inter-regional Institute for Protection of Natural and Cultural Heritage Piran investigated the spatial and architec-

tural characteristics of the square in numerous projects. As a consequence protective management was decreed and the guidelines for the treatment of the square and individual buildings were laid down. One of the most important projects was the conservation plan for the renovation of Platea Communis from the year 1987, for which additional studies were carried out. The findings of the investigation of the Armeria and Foresteria were presented in supplement No. 1 to the conservation programme from 1990, and the findings of the protective

Loggia in 1935. "The adaptation was most thorough in 1846 when the Gothic arched vaults were closed by wooden frames as part of the rearrangement of the interior..."

investigation of the Praetor Palace complex together with guidelines for its renovation in supplement No. 2 from 1993. The surface of the square was investigated by employing the latest photogrammetric non-destructive methods. The results were presented in the new programme of 1997, together with the programme for the renovation of the square near the Carmine rotunda.

The renovation of the square and individual buildings consisted of various interventions, in accordance with the occurrence and development of the conservational doctrine in Slovenia since the beginnings of the professional conservation service in the Austro-Hungarian monarchy. The buildings of the square had namely already been the object of restoration of the Viennese Central Commission (Enrico Nordio), of

Sopritendenza conservators from Trieste (Ferdinando Forlati) and the first Slovene conservators immediately after the Second World War (Emil Smole).

Loggia

The present Loggia of Koper ("Lobia nuova") opposite Praetor Palace was built between 1462 and 1464 by masters of Venetian Gothic, Nicholas the architect from Piran and Tomaso the stonecutter from Venice. The Loggia underwent a thor-

Town Square with Loggia. "Already renovated monuments of the Loggia, the cathedral and the town tower present the continuation of "revived" functions of the central urban area..."

ough Baroque adaptation, preserved to the present, in 1698 when Marco Micheli Salomon, Mayor of Koper, ordered the construction of a new floor on the mediaeval Loggia with an added staircase on the eastern side and a spacious hall and the extension of the five-arched square front with two additional arches. At the beginning of the 19th century the interior of the Loggia was transformed into a coffee-house. The adaptation was most thorough in 1846 when the Gothic arched vaults were closed by wooden frames as part of the rearrangement of the interior. The original appearance of the Loggia was partly restored after a structural reconstruction in its Gothic architecture, performed by conservator Ferdinando Forlati from Trieste in 1935. In the latest renovation of the ground floor in 1987 a glass barrier was erected behind the Baroque columns through which the former original area of the Loggia was presented.

Cathedral

The presentation of the original Romanesque basilica on the southern facade of the cathedral took place in 1968 when the original Romanesque openings were discovered, and again in 1986 when the exterior of the cathedral was renovated. This

kind of presentation was an example of biological protection. The renovation of the cathedral included all the historical phases of the building: the three-nave Romanesque basilica with an atrium on the front side, the Gothic-Renaissance facade which included the former free-standing tower, and the Baroque church from the beginning of the 18th century. Traces of the Romanesque basilica were discovered during archaeological investigations in the eighties and they were partly presented in the paving. The roof was restored and the renovation of the exterior was completed in 1986. The interior of the Baroque building by Giorgio Massari from 1714 was painted anew in 1990. The evident three-nave construction was among the masterpieces of this famous Venetian architect.

Town Tower

The construction of the tower was originally Romanesque. It was designed as a free-standing tower and was subsequently united with the cathedral as well as the Praetor Palace. It was an important accent in the visual appearance of the town. The reconstruction consisting of the strengthening of the tower and its adaptation began in 1985 and was concluded in 1988. It included injecting, strengthening and grouting of the stone walls, partial rearrangement of the Baroque "Aquileian" conclusion on the top of the tower and the construction of a free-standing internal staircase.

New Building

The new building constructed by Investbiro in 1964, the work of architect Edo Mihevc, belonged to the so-called interpolations. The new building was erected at the location of the former Vicedom building and the Diocesan gardens or two subsequently demolished Baroque buildings. In spite of the fact that the new building levelled the line of the street and observed the height of the buildings of the square, it was not in accordance with the most "harmonious" modern conception of a historic Mediterranean ambience.

Praetor Palace

The Praetor Palace was the main objective of the restoration performed by the Inter-regional Institute for the Protection of Natural and Cultural Heritage during the last 25 years. The Palace should again resume its dominant position in the square and thus facilitate the revitalization of that part of the town. The ground floor of the Palace was adapted in 1964 according to the plan of architect Edo Mihevc. The District Authority of Koper finally decided that the Palace would resume its function of the town hall of Koper, which was an important decision on the part of the monument preservation service, since a historical monument can only be revived by giving it an appropriate function.

The main objective of all conservation programmes in the last few decades was based on the decision that the Praetor Pal-

ace take over the leading role in further renovations of the square. New methodological approaches of interdisciplinary work were applied in the preparation of conservation documentation at various stages of the process.

The first survey from the year 1987 was performed according to the conventional monument preservation methodology. It presented the historical development of the square and determined the classification and protective regimes for subsequent renovation of individual monuments on the basis of

The Praetor Palace after the last renovation. "The Praetor Palace, resuming its function of the town hall, was the most important achievement of the renovation..."

temporal and stylistic analyses. Additional architectural, archaeological and historical research together with photographic and architectural documentation presented the starting-point of all the works on the monument.

The survey of the Praetor Palace complex began in 1993. It included making archaeological trial boreholes in the eastern and western parts. Borehole surveys were also performed on the Gothic buildings leaning on the eastern facade of the Palace: Tito Square No. 2 and Čevljarska (Shoemaker' Street) Nos. 1 and 3. The construction development of the building was documented since the existence of the two original palaces in the 13th and 14th centuries, until the creation of a unified building in the 15th century and its subsequent refurbishment. Various measurements were performed and a drawing of the entire complex was made. The overview of the historical development was completed by entries in historical written documents and in older Italian literature. The renovation of the complex was proposed on the basis of collected data.

The renovation was presented according to advanced monument preservation concepts. The selected methodology should be observed in the presentation of the Palace from the 15th century, the period when the houses on the eastern side of the

Palace were erected. Platea Communis was likewise formed in the 15th century. In spite of subsequent Baroque supplements, the square had retained the appearance of the Venetian style of the 15th and 16th centuries. The restoration of the Palace anticipated a combination of the conventional restoration and conservation method with that of modern design which should complete the historical architecture. Modern architectural details should be introduced in such a way as to preserve the distinction between the original elements of Venetian Gothic and those that present a new interpretation of that style.

Praetor Palace was structurally restored as early as 1972 when the facade was renovated. The new restoration began in 1996 and was completed in 1998. It included the renovation of the exterior, the restoration of the Baroque staircase in the western courtyard, refurbishment of that courtyard, presentation of the original Loggia ("Lobia vetus") on the ground floor of the eastern part of the Palace, structural restoration of the entire building and restoration of individual construction elements in the interior. The restoration of the Gothic external staircase on the square side was particularly demanding, as well as the plastering of the facade and the restoration of inserted stone pieces. Five of the original busts of the podestas and four heraldic compositions were replaced by copies; the statue of Justice on the top of the facade was likewise replaced by a reconstructed copy.

Armeria and Foresteria

Investigations were performed in the Armeria and Foresteria in 1990 based on the survey from 1987.

On the basis of test boreholes surveys of the exterior and interior precise guidelines were determined for the restoration of both buildings. The guidelines from the study of 1987 were mostly confirmed by the survey results. The final conclusion was that the construction development of the Armeria and Foresteria could be traced to the 15th century. The buildings underwent major reconstructions in the late Baroque period at the end of the 18th century, and major adaptations in the 19th century. On account of that the buildings present typical examples of multi-layered architecture from different stylistic periods that corresponded with the divisions of the exterior and the disposition of rooms in the interior.

The latest research of the square with modern non-destructive methods confirmed possible traces of locations from the construction history of the Praetor Palace and the planned location of the column of the market banner, apart from traces of recent infrastructural works. The conclusions would be confirmed or refuted by the planned test borehole survey during the reconstruction of the historical paving of the square.

The possible conclusion was that Platea Communis in Koper as a Mediterranean market-place under Venetian influence could be treated as a unified historical area. The already renovated monuments of the Loggia, the cathedral and

the town tower presented the continuation of "revived" functions of the central urban area. The Praetor Palace, resuming its function of the town hall, was the most important achievement of the renovation. The restoration of the first floor with the seat of the mayor of Koper is now in progress, undoubtedly an assurance for the revitalization of the entire square. If the neighbouring buildings of the Armeria and Foresteria obtain suitable functions according to the conservation programme, the successful restoration of the main historical square in Koper will be completed.

DR. SONJA ANA HOYER

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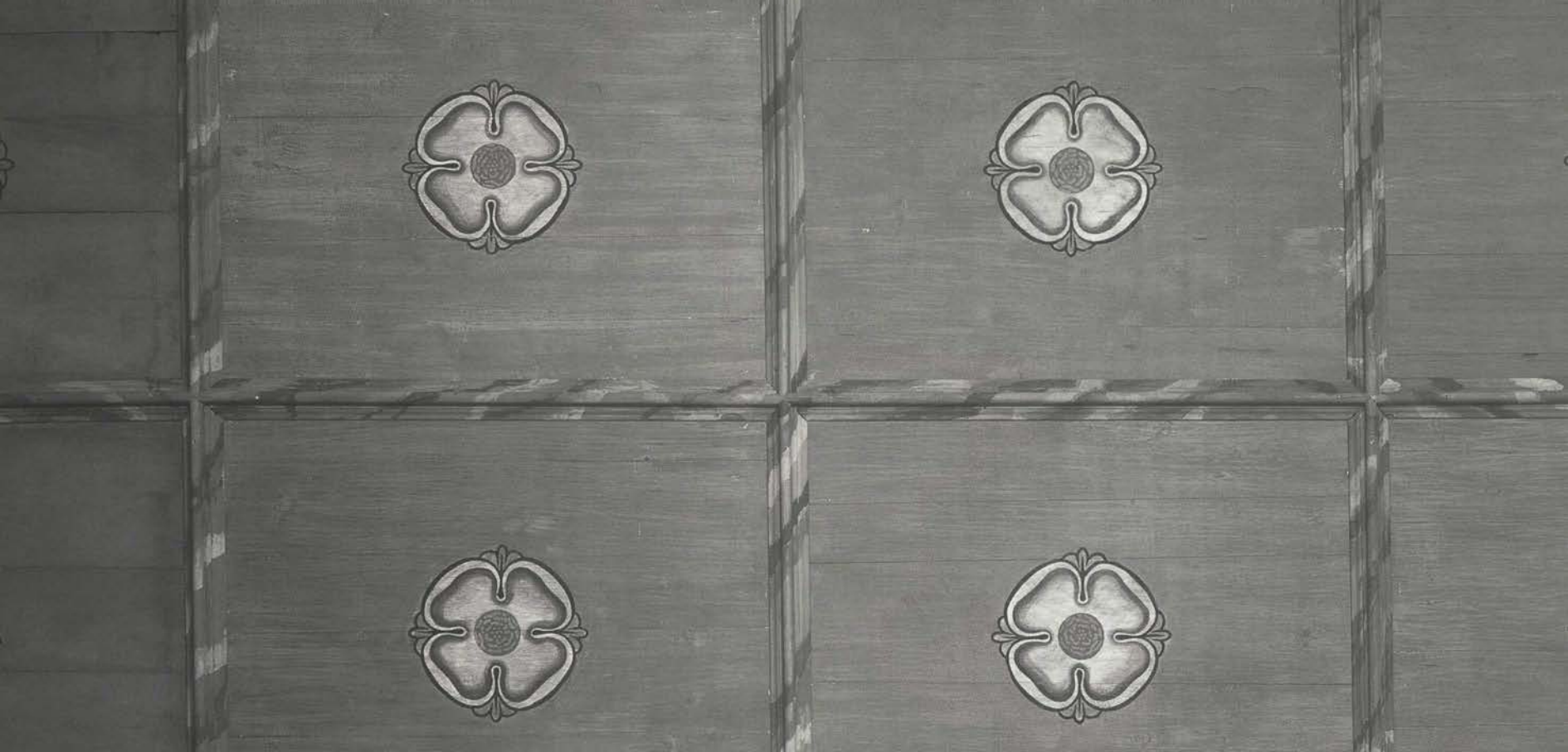


Chapel of St. Peter

IRN 2825

Location Stražišče near Kranj
Address Pot na Jošta
Time of origin 11th–18th century
Time of restoration 1990–1997
Chief Conservator Nika Leben
Visits Guided tours with church warden Anica Benkovič, Pot na Jošta 34, Stražišče near Kranj.

The chapel of St. Peter is located in Stražišče near Kranj, on the western edge of the Sorško Polje plain and at the foot of Šmarjetna Gora mountain. The owners of this area were the bishops of Freising until the end of the 10th century. They had obtained the estates there through several donations, and gradually colonized them. Two written documents from the years 973 and 989 with Slavonic names of settlements testified to the existence of a Slavonic population of Sorško Polje before the colonization. Individual settlements had already been developed in the 10th century and they were administratively bound in parishes, yet the German influence had repeatedly increased in the same century. The area of Loka and Sorško Polje was donated to the bishops of Freising by a German prince. They had consolidated their authority with the establishment of the Dominion of Loka. The new landlord began with the colonization of the sparsely populated territory. He divided the area between the settlers from Carinthia, Bavaria, southern Tyrol and between the inhabitants from the outskirts of Loško Polje. The colonization had been completed by 1291. Stražišče was a Slovene village within the newly established Dominion of Loka. It was incorporated in the Freising estates by the second donation of German King Heinrich II in 1002, when the place was recorded for the first time as "predium Strasista". The village was an administrative part of the Bavarian parish of Bitnje and consisted of 17 estates in 1291. Twelve vinedressers possessed vineyards on Šmarjetna Gora mountain according to a record from 1291.

The ecclesiastic organization was established simultaneously. Sorško Polje was divided into three original parishes: the old Loka, Sora and St. Martin. The chapel of St. Peter belonged to the latter. According to the antiquity of the original parish, Roman spoils of war and some architectural elements the chapel could be a pre-Romanesque building erected in the 9th or 10th century, or in the first half of the 11th at the latest, a period when the new landlords protected their estates in a spiritual sense by building churches on their borders. Most church architecture in the northern outskirts of Sorško Polje had Romanesque cores.

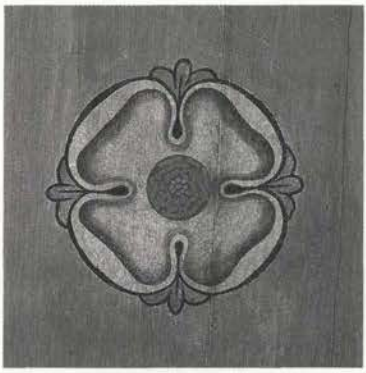
◀ The ceiling from ca. 1700. "The painted wooden ceiling consisting of 25 coffers was partly destroyed, so that only 10 of them could be restored, the rest of them were painted anew..."

The chapel including the settlement was first recorded in written documents in 1369 and subsequently in 1421 and 1423 as "Sand Peter vnder Sand Margreten perg". The next record was in a visitation from 1631 when the church was presumably desecrated by the Protestants and reconsecrated in 1645 4/5, the date indicated on the lintel of the western portal. The tomb of the owners of near-by Siegesdorfer castle was also recorded. It was moved before the reconsecration of the church. In 1901 Josip Lavtižar recorded two Gothic windows, the altar of St. Peter with the date 1768, some paintings on the walls, the wooden ceiling in the nave and two bells in the bell-tower, the older one dating from 1552. He further recorded that soup was distributed to people using a ladle hung on the wall in the years of great famine between 1816 and 1817. A short record about the chapel and the famine of 1817 in Carniola was published in the newspaper Gorenjec in 1908. The "cherry fair" of Sts. Peter and Paul was mentioned in the record and also a board hanging in the chapel with some Slovene and German inscriptions denoting the famine. The most valuable source for the history of the chapel were notes of the parish priest Fran Avsec. He measured and described the chapel in detail in 1937, including the ceiling and the altar. The notes are now kept in the Archdiocesan Archive in Ljubljana.

The chapel of St. Peter after the renovation. "Before architectual research the chapel created the impression of a Renaissance building with some Gothic elements. The Romanesque core was discovered only after the removal of the plaster..."

Before architectural research the chapel created the impression of a Renaissance building with some Gothic elements. The Romanesque core was discovered only after the removal of

the plaster and archaeological test boreholes were made in the presbytery. Thus a Romanesque semi-circular portal with a massive lintel was discovered on the southern side, and a round window (oculus) above it. The opening had a slight funnel-shaped extension in the interior, with an indicated ledge. There were no traces of glass or of a wooden trap. The second oculus was in the eastern half of the wall and was covered by the vestry from the 17th century, which was documented and removed at the beginning of renovation. The Romanesque pe-



"The wooden coffered ceiling with open passion-flower blossoms painted in a grey-blue hue..."

riod can be proved by the layered construction with incised grout lines documented to the left and right of the Romanesque portal. After the removal of the plaster it turned out that the window in the south wall was secondary, opened during the heightening of the nave in the 17th century. A rectangular walled-in portal with a threshold on the level of the ceiling of the Romanesque phase was opened on the western facade of the nave. It presumably served as access to the attic after the nave had been heightened in the 17th century. There were no remnants of cantilevers for a possible lean-on gallery beneath the portal, therefore access to the attic was supposedly by means of a ladder. The portal was supposedly walled-in in the 17th or 18th century; the north facade had no openings. The construction was layered at the height of the Romanesque phase, and the wall above it was built of smaller material. The removal of plaster in the interior revealed a regular layered construction, similar to that of the facade, yet not emphasized by incised lines. The wall was not plastered, merely coated with thick slaked lime. The original height of the nave or the Romanesque ceiling was determined on the basis of the remnants of Romanesque timber roof beams in the north and south walls, while the inclination and height of the roof were impossible to determine on account of several reconstructions of the gable. The Romanesque semi-circular apse was excavated next to the internal periphery of the presbytery.

In the 15th century the apse was replaced by a three-sided presbytery, which was, according to the marks on the walls, vaulted with single-field ribbed arches with a central moulding on the top. The dating was confirmed by the form of the ribs fragmentarily preserved in the south window of the nave and

in the embrasure above the western entrance.

The chapel was thoroughly refurbished in the Renaissance spirit in the 17th century. The nave was heightened and covered by a new ridged roof. The existing wooden bell-tower with semi-circular embrasures and coated with plaster was placed on the roof. It was covered by a pyramidal roof, as indicated in the depiction of the chapel by the historian and polymath J. W. Valvasor. The presbytery was heightened, the Gothic vault in it was replaced by a crested one located higher, and both the windows with the present semi-circular conclusions were raised. The Romanesque portal and the two oculi in the south wall were walled in, and a small vaulted vestry leaning on the south wall and covered with a pyramidal roof was constructed. A new rectangular Renaissance portal was opened in the western wall, and its door-posts were made of greenish sandstone. The date of the consecration was incised in the lintel. On account of improved illumination the south wall window was enlarged and concluded in a semi-circular form. The interior was coated with new plaster and the walls were painted in two phases. While the younger painting of the presbytery with the motifs of Church Fathers in medallions and the Delivery of Keys to St. Peter had remained visible, another, older painting depicting the Annunciation was discovered by making boreholes in the triumphal arch wall. It was coated with plaster for the painting of the presbytery. The wooden elements originate from the 17th century as well: the choir, the painted ceiling in the nave and the altar of St. Peter. The painting of God's Tomb by Matija Plainer from 1615 and a Roman tombstone kept in the National Museum in Ljubljana were two further important items in the chapel.

Mary from the painting of the Annunciation on the triumphal arch wall. "The depiction of Mary was utterly worldly, in contrast to common mediaeval patterns, and it indicated similarity with Dutch genre painting..."

The chapel had served the needs of the manor until the Second World War. After that it had lost its function and gradually

deteriorated, in spite of efforts by the Gorenjski Museum, which saved the furnishings, and the monument preservation service which took care of the roof. A proper survey of the chapel began only in 1990. On the basis of trial boreholes, architectural measurements and collected documentation a programme of restoration was prepared. The leading principle was the presentation of the Romanesque phase of the building, without curtailing the subsequent appearance of the chapel from the 17th century. The criteria of antiquity and exceptional-

View of the main altar. "The presbytery was occupied by the altar consecrated to St. Peter, protector of the chapel..."

ity prevailed in the evaluation of the finds, therefore the Romanesque phase of the building was presented at the original height of the nave, and the vestry covering up the eastern oculus was removed.

In the first phase of the restoration the roofing and the roof covering were completely replaced. A complex structural restoration with drainage followed. On account of numerous rifts the foundations were strengthened on the external side and the walls bound by horizontal ties. A missing door-post of the Romanesque portal on the south wall and the former passage from the nave to the vestry were reconstructed. All plasterwork of the exterior was removed due to its dilapidation and in order to present the Romanesque construction. All junctures on the Romanesque level of the nave were cleaned and filled with new cement, and the grout lines were redone. Other surfaces were coated with new lime plaster. Simultaneously the architectural painting of the presbytery was renovated with slaked lime em-

ploying the fresco technique. The restoration of the western portal followed. The sandstone was mended and coated with preservatives, and a copy of the Gothic moulding was installed in the original position above the portal. The upper portal remained built up, with visible door-posts of stone.

Major works in the interior were executed only in the presbytery: the form and position of the apse were indicated by a low parapet wall and the floor was paved with new brick. The rifts on the walls were filled up and the damaged frames of the eastern oculus and other windows were reconstructed. Simultaneously a new electrical installation was installed. The stone wall on the level of the Romanesque phase of the nave was coated with thick slaked lime. The original plaster was preserved on the triumphal arch wall and in the presbytery, and reconstructed on account of dilapidation in the triangular conclusion of the western wall of the nave and on the heightened section.

After the removal of the remnants of the Renaissance ceiling a new wooden blind ceiling was fixed in the nave. The deteriorated entrance door was replaced by a copy made of larch wood, and the southern Romanesque entrance was equally closed by a new door. The banister on the choir was mended by a carpenter and access to it was rerouted. The windows were glazed with round pieces of glass.

The next phase was the restoration of the wall paintings, painted wooden ceiling and altar. The paintings were cleaned, strengthened and the damage retouched. The painted wooden ceiling consisting of 25 coffers was partly destroyed due to leaking, so that only 10 of them could be restored; the rest of them were painted anew, including the covering boards. The altar with the two altar paintings and sculptures was kept by Gorenjski Museum. The restoration of the sculptures was not demanding, while a third of the altar architecture had to be reconstructed on the basis of documentation. The two altar paintings, the Delivery of the Keys to St. Peter and the Coronation of Mary, were replaced by copies so that the paintings remained kept in the museum.

To recapitulate: The visitor is faced with a small single-nave succursal church with a rectangular nave covered by a ridged roof with a bell-tower above the western facade and a three-sided presbytery.

The external appearance of the chapel was not discernible for a visitor without a graphic presentation of individual phases of the construction, therefore the construction history of the chapel was presented on two boards in the chapel, next to the Romanesque portal. The southern wall with its layered construction and the two oculi presented the Romanesque stage of the chapel. The large window with plastered frames in the southern wall was connected with the date 1645 incised in the main entrance to the chapel in the western wall. Four large Roman spoils built into the frames of the southern portal and in the corners of the western wall of the nave were also among the outstanding features of the chapel.

The interior was more picturesque, in contrast to the cold hues of stone and plaster. The nave was covered by a wooden coffered ceiling with open passion-flower blossoms painted in a grey-blue hue. The ceiling originated from ca. 1700.

The colours of the ceiling were in harmony with the painting of the Annunciation on the triumphal arch wall painted by an unknown artist in the middle of the 17th century. The depiction of Mary was utterly worldly, in contrast to common mediaeval patterns, and it indicated a similarity with Dutch genre painting, while the depictions of angels indicated the approaching Baroque.

Gothic wall painting with stitched frames in a characteristic ochre shade was preserved on the lower part of the triumphal arch. The painted consecrational crosses in the presbytery were executed simultaneously or even prior to it. The painting of the crested arch in the presbytery was subsequent to the Annunciation, since a part of the ornament on the edge of the triumphal arch opening had covered the lower layer of the fresco. An unknown artist had painted four Church Fathers and the scene of the Delivery of the Keys to St. Peter in the framed fields and emphasized the crests with decorations identical to those by the windows in the presbytery and nave. The presbytery was occupied by the altar consecrated to St. Peter, protector of the chapel.

The altar architecture with side wings had interfered with the space, so that the altar could be dated as belonging to the end of the 17th or beginning of the 18th century. The inscription with a chronogram was still discernible on the lower part of the altar in 1937, yet, unfortunately, it could no longer be reconstructed. The dating was 1768, yet the Avšič notes indicated that the altar was refurbished or at least repainted in the Baroque period. The statues of Jesus and of the kneeling St. Peter standing opposite to each other were poised in the main niche of the altar. The statues of St. John the Evangelist and St. Paul were located to the left and right of them in two shallow, semi-circular niches. A cardinal with a red hat, perhaps St. Hieronymus, was located to the right, and St. Nicholas to the left on console socles. Two angels were poised on the beam covered with an ornament. The upper endpiece of the altar was filled with the altar painting depicting Mary's Assumption (a copy, oils on canvas, 82 x 61cm) between the statues of St. Lucy and St. Apollonia with attributes. The prolongation of the altar was concluded by a stylized sun with the monogram of Jesus between statuettes of St. Catherine and St. Barbara.

The form of the original Romanesque altar space – the apse – was indicated by a low ashlar wall on the rear side of the altar.

NIKA LEBEN

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Lime-kilns in Podutik and Kamna Gorica

The wide dissemination of limestone in Slovenia facilitated the development of lime-making, the production of lime as an indispensable building material. Fairly pure lime was baked in simple lime-kilns.

Small lime-kilns were common all over Slovenia. Most of them were abandoned in this century, and are more or less demolished now, so that only the oldest people still know of their location. Lime was baked in them primarily for household needs, and only seldom for the supply of the neighbourhood. During the industrial period lime-kilns had been superseded by large industrial plants like those in Kresnice, Zagorje and Dobrepolje.

Most lime-kilns were built of double walls. The external circumference was built of lime itself or of wattle made of tightly fitting ash rods. The wall was strengthened with iron ties. Stone-built lime-kilns were certainly more durable and have remained better preserved on account of that.

The internal wall could not be made of limestone, otherwise it would have turned into lime. It had to be built of stone resistant to high temperatures. That was usually silica sandstone or a fine granular silica conglomerate. Brick was also used. The internal circumference was called the pot. If it was made of silica sandstone or conglomerate, part of the stone melted and the pot was soon covered with a thin layer of pale-green glass. On account of that the pot had to be exchanged from time to time. The space between the pot and the external wall was filled with clay, particularly if the external wall was made of wattle. There was a fireplace in the lower part of the pot, with special openings for fresh air. A stone-built vault of roughly cut ashlars was constructed above the fireplace. When the lime-kiln was full, the vault carried up to 50 metric tons of lime loaded up to the top of the pot. Stones were loaded on top of it in the form of a vault and were filled up with clay. The clay cover was called the coat. 30 to 40 holes were dug through it to let out the smoke.

Limestone is chemically calcium carbonate, and in the great heat of a lime-kiln it disintegrates into calcium oxide and carbon dioxide. The former is known as quicklime and is used for plasterwork, for cleaning various substances in industry and

◀ Detail of the lime-kiln in Kamna Gorica. "Yet such stone-built lime-kilns like the ones in Podutik and Kamna Gorica, so massive and mighty, were nowhere else to be found..."

the like. Slaked lime, the calcium dioxide, is even more useful in building, and it is produced by hydrating quicklime. It is a constituent part of mortar for binding brick into firm walls.

Ljubljana was supplied with lime from lime-kilns around Podpeč on the southern edge of the Ljubljansko Barje moor. The lime-kilns in Podutik and Kamna Gorica were even closer to the city.

The fifties saw the decline of lime-making: lime-kilns were abandoned and they fell into decay. The wooden ones crumbled soon, and the stone-built ones were mostly destroyed by people using the limestone blocks as building materials for their needs. On account of that most lime-kilns were pulled down and have disappeared by now. Only a few have remained in such a condition that they could be protected, renovated and presented to the public.

Lime-kilns were of various shapes and sizes and made of diverse materials. Yet such stone-built lime-kilns like the ones in Podutik and Kamna Gorica, so massive and mighty, were nowhere else to be found in Slovenia and presumably in Europe as well.

Consequently, the lime-kilns were protected as cultural monuments and were selected for renovation. They bear witness to the lime-making that was abandoned on account of industrial production. Furthermore, they testify to a particular period of our history and a way of life through which the present Slovene society was created.

Dr. Anton Ramovš, Professor of Geology, initiated a decree for the protection of lime-kilns as cultural and technical monuments in Slovenia in 1993. The clearing of lime-kilns began in the same year and the first restoration works in Podutik in the next year since the structure was endangered. In 1995 the lime-kiln in Podgorica was restored as well.

Dr. Ramovš had a leading role in raising funds for the renovation. He collected modest contributions in money, building materials and voluntary services of various companies with working machinery. The renovation of both lime-kilns lasted for three years and has not been completed yet due to a lack of money. The direct surroundings have to be regulated as well and maintained as a park.

The lime-kilns will be presented as tourist attractions within a complex of walking routes and cycle tracks on the outskirts of Ljubljana. Another feature of the future programme is also an attempt to organize an educational route along the isolated karst of Podutik, a natural phenomenon on the edge of Ljubljana, with presentations of the most important karst phenomena and forms. They will be further connected with the cultural characteristics of the area: local crafts, folk building artefacts and art and historical monuments of recent history.

Lime-kiln in Kamna Gorica IRN 8786

Location Ljubljana
Time of origin 1895
Time of restoration 1993–1995
Chief Conservator Aleš Florjanc *with assistants* Dr. Anton Ramovš, Irena Vesel-Kopač

The lime-kiln was built in a similar way to the one in Podutik and was also of similar size. It was erected by Alojz Vodnik, son of Albert Vodnik, probably in 1895. It was built later than the lime-kiln in Podutik and was more important due to the larger quantities of lime baked in it. Lime-making reached its heyday in the period after the disastrous earthquake in Ljubljana in 1895 and before the First World War. At that time about 15 lime-kilns were constructed annually, sometimes even more.

On account of increased costs the production of lime deteriorated in the period between the wars. The leading role in the production of lime devolved with the industrial plants in Zagorje and Kresnice. The last lime-kiln was used in 1959.

The lime-kiln in Kamna Gorica was fuelled partly by firewood and partly by coal. About 70 cubic metres of firewood or two and a half wagons of coal were necessary for one lime-kiln. In the heyday of lime-making the baking of lime usually began at the end of March and continued until the end of October or was prolonged even until November.

Local lime was baked in Kamna Gorica as well, and it was quarried in the hill directly behind the lime-kiln. Originally the lime-kiln was inclined on the hill which is no longer near it at present.

Urgent restoration works on the lime-kiln were performed in 1995. The kiln was strengthened by additional stone blocks so as to prevent further dilapidation of the structure. The surrounding area of the monument was cleared and basic equipment for its public presentation was installed.

The lime-kiln was filled with rubbish. It was also filled with superfluous earth all around, so that access to it was obstructed. The fill was probably a remnant of extensive excavation work for the construction of a local road.

Before the beginning of construction works access to the lime-kiln had to be cleared of overgrown vegetation so as to make it visible again. The work had to be performed manually, similarly as in case of the lime-kiln in Podutik. Smaller plants were pulled out, larger ones cut out and their roots burnt with a strong fire. The grout was cleared to its firm base. The lime-kiln had to be dug out to the level of the local road so that access to it was unobstructed again.

In the process of clearing the upper part of the lime-kiln and the reconstruction of the internal wall certain stone blocks

had to be temporarily removed, properly marked and returned to their original positions after the completion of the restoration. Missing blocks had to be replaced by new ones cut in the neighbouring quarry. Steel ties that were removed before the renovation were subsequently replaced.

The square ground plan of the lime-kiln and the stone blocks on the top formed according to it facilitated the fabrication of a completely concealed ferro-concrete slab. This was necessary in order to bind the two separate layers of the lime-

Renovated lime-kiln in Kamna Gorica. "Strong and thick bushes have overgrown the lime-kiln and its surroundings. A tree grew out of this lime-kiln as well..."

kiln: the internal pot made of silica sandstone and the external wall made of blocks of clay limestone.

The external wall was built of extremely large stone blocks, therefore it was impossible to mend the damaged grout with cement. It was more practical to fill the large holes with smaller pieces of quarry stone.

The bottom of the lime-kiln was cleared to the level of the external terrain and the fireplace was reconstructed with baked brick in its original form. The badly damaged stone vault above the entrance was mended with new ashlars of indigenous clay limestone.

A grate with a suitable grid and rod thickness was installed on top of the lime-kiln so as to enable visitors to have a safe view of the kiln. The entrance was protected by a door in the form of an iron grate.

The monument was finally marked with a board containing basic information about the function and historical importance of the lime-kiln.

ALEŠ FLORJANC

Lime-kiln in Podutik

IRN 8785

Location Ljubljana
Time of origin 1875
Time of restoration 1993–1995
Chief Conservator Aleš Florjanc *with assistants* Dr. Anton Ramovš, Irena Vesel-Kopač

The lime-kiln in Podutik was located near the Vodnik quarry on the edge of the settlement. The date 1875 was incised in front of the building, yet lime had probably been baked there several years earlier, most probably in a lime-kiln made of wattle and plastered with clay.

The present lime-kiln in Podutik was about four metres tall and slightly less than three metres wide, while other lime-kilns were somewhat wider in the middle. The walls of the Podutik lime-kiln were very thick. The external circumference was about a metre and a half and was made of grey-brown carboniferous silica sandstone and a fine granular silica conglomerate. The material for the present external wall was brought from the area of Zalog where such layers of stone were located on the surface. The external side of the lime-kiln was strengthened by several strong buttresses and by an iron tie in the upper part. Originally the lime-kiln was covered by a wooden roof.

The lime-kiln could be filled with cca. 50 to 60 metric tons of stone, which yielded cca. 25 to 30 metric tons of lime. It had burnt for five or six days, and for seven days the first time in the spring. Up to 70 cubic metres of firewood were necessary, and some lime-kilns were even loaded with coal.

Lime was baked occasionally when the woods were cleared and sufficient firewood was available. There were usually five lime-kilns readied for operation every year. Production increased after the earthquake in Ljubljana at the end of the previous century when the city and the surrounding villages had to be rebuilt. In this century the lime-kiln could no longer compete with the industrial production of lime. The last lime was baked there during the Second World War, in 1943.

Basic restoration works on the lime-kiln were performed in 1993 and 1994. The structure was protected against dilapidation. The first phase of the regulation of the surrounding area of the monument was executed within the modest range of funds available, and the equipment for the public presentation of the lime-kiln was prepared.

The lime-kiln was located on the edge of an asphalt bed of a road construction company at the former location of waste dumps for large quantities of waste materials. On account of that the lime-kiln was filled up with superfluous earth all around, up to a height of one metre and a half. The entrance was completely obstructed and the interior full of rubbish.

The structure was in a bad condition. The roof had been re-

moved, therefore the weather had damaged the exposed concrete crown and the external circumference which had crumbled in some parts. The internal circumference, the pot made of silica sandstone, was particularly badly damaged. Various plants were growing out of where grout used to be, even some bushes and a small tree, the roots of which reached deep into the wall. The plants had completely covered the top of the lime-kiln.

The lushly growing plants had to be removed first. The bushes

Renovated lime-kiln in Podutik. "There were usually five lime-kilns readied for operation every year. The production increased after the earthquake in Ljubljana at the end of the previous century..."

and the tree on the eastern side of the crown presented real problems. The roots had to be burnt out with a strong flame.

The surroundings of the lime-kiln were dug out with building machinery so that the entire volume of the structure was visible and access to it was unobstructed. The pot was also cleared of rubbish.

The eastern side of the external circumference was particularly badly damaged. The grout was washed out and the stone wall was loosened due to shifted stone blocks to such an extent that the collapse of the entire wall was imminent. Smaller stones were successfully removed, the open joints were cleaned and the wall strengthened by injecting cement into the interior through the gaps. The external part was built up with indigenous stones and mortared in.

The lower parts of the buttresses were also badly damaged; some large stone blocks were simply missing. Replacement blocks were obtained in the near-by quarry of the indigenous clay limestone. Specially trained workers cut the stone and built it into the damaged places.

Sandstone blocks lying inside the pot were used for the reconstruction of the internal circumference, and some missing

ones were substituted by pieces of clay limestone. The same kind of stone was also used for the reconstruction of the vault at the entrance to the lime-kiln.

The decision concerning a suitable approach to the top of the structure presented a special problem. A firm conclusion had to be manufactured in the form of a crown so as to bind the unstable structure into a firm whole and simultaneously to prevent the undesirable effects of the weather. A special problem was brought about by rainwater soaking the interior of the wall and causing the dilapidation of the structure on account of frost. The lime-kiln was namely constructed of two separate walls made of different materials: the internal pot of silica sandstone and the external one of sandstone. The decision to build a ferro-concrete slab was supported by the fact that the original lime-kiln had a protective cover in the form of a concrete slab 10 centimetres thick.

Due to the proximity of a brook and the character of the terrain in the area of the lime-kiln the subterranean waters reach a very high level. During the rain this becomes a problem: the water stagnates in the lime-kiln and prevents access to it. The drainage at the bottom of the pot was therefore essential to drain the water into the existing channel in the vicinity.

The reconstruction of the fireplace was executed in strong baked brick and authentic iron crosspieces which have remained preserved beneath the silted bottom of the lime-kiln. The floor at the bottom of the lime-kiln was cleared. The fireplace was built anew, the iron crosspieces cleaned and built in their original positions.

The lime-kiln had to be equipped for visitors. The entrance door in the form of an iron grate was made so as to protect visitors and to prevent access into the structure itself. The blind niche on the northern side of the lime-kiln was likewise shut by an iron grate. The top of the lime-kiln was furnished with a grate with a suitable grid and rod thickness so as to enable visitors to take a safe view of the kiln.

ALEŠ FLORJANC

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Avenues of Kranj Regional Building Association

Location	Ljubljana
Address	Prešernova Cesta, Cankarjeva Cesta, Resljeva Cesta
Time of origin	End of the 19th century
Time of restoration	Since 1988
Chief Conservator	Darja Pergovnik

Avenues grow to their proper appearance over some decades and with age they develop their urban, landscape and biological characteristics. Additionally they acquire dendrological and biotopological values. However, various diseases develop on trees due to their age, poor growing conditions, various physical and chemical damage, structural instability and increased sensitivity to inconvenient weather conditions. The consequences of such factors are shrivelling, withering, breaking and self-induced falling of the trees.

On account of all the enumerated characteristics avenues with trees belong to items of a natural and cultural heritage that should be preserved in their original appearance. Yet such a decision produces numerous dilemmas. The basic landscape feature of avenues is created by the linear appearance of trees of the same age and variety and planted at equal distances. Basic road safety must be taken into account, apart from the characteristics of avenues, as well as visibility of the facades, proper distance from the roofs and facades, and the illumination of flats within the houses of the avenue. Most problems connected with the preservation of avenues can be solved by maintenance, i.e. correct and timely trimming of the trees. Problems increase when avenues are incorrectly maintained or neglected altogether with so many missing or replaced trees that the basic appearance and role of the avenue are curtailed.

There are several ways of restoring avenues, yet they must all have a common goal: to preserve the avenue in its original appearance to the utmost, or to replace it properly.

The avenues presented in this text are those along Prešernova Road, Cankarjeva Road, and Resljeva Road. They were created approximately in the same period of time, with the same variety of trees, and above all according to a uniform plan of Kranj Regional Building Association (Kranjska Stavbna Družba), which demonstrated the comprehensive approach of the company to the construction and formation of the urban area of Ljubljana.

Kranj Regional Building Association was a construction company established in 1873. The company invested capital in plots and erected residential buildings for hire in new building areas close to the centre of the city that were previously built

◀ Ball-shaped robinia. "...as a uniform variety of trees for all avenues along the roads where Kranj Regional Building Association was in operation..."

with no consistent plans. It proposed a draft for the regulation plan of the city to the city council. The plan anticipated a new course for Prešernova Road and the creation of a rectangular network of streets in the area between Dunajska Road and Tivoli park. The building office of the city produced a plan for the regulation of the north-eastern part of the city between Resljeva Road and Njegoševa Road according to which the eastern part was likewise to be regulated by a rectangular network of streets. Kranj Regional Building Association executed the plan

Prešernova Road with the avenue after the year 1910. "In the second half of the 19th century a new type of street came into being; the so-called parade street, in contrast to its predecessors..."

and constructed villas of several storeys along Resljeva Road.

In the second half of the 19th century a new type of street came into being; the so-called parade street, in contrast to its predecessors. The characteristics of parade streets were the regular plotting of the edges, a straight street line, inarticulated space and a monotonous, uniform architecture. The straight street line with a great width was adapted to contemporary traffic requirements.

The areas constructed by Kranj Regional Building Association according to more or less uniform plans distinguished themselves from older parts of the city at first sight. New areas including Prešernova Road, Cankarjeva Road and Resljeva Road, were the most representative examples of the construction and regulation of streets planted with trees from the end of the 19th century.

Kranj Regional Building Association performed a pioneering task in the planning of the city, since avenues had been used as an addition and accentuation in street planning within the centre of the city for the first time. Before then avenues were only an element among the lawns of Tivoli park, along the Ljubljanica river or along arterial roads.

Prešernova Road

The old Tržaška Road, subsequently Bleiweisova, now Prešernova, was regulated along the foundations of the Roman city. It passed along the outer circumference of the town walls and then ran parallel to them as far as Veselova Street. After the year 1869 it was extended to the north and the area along it was regulated with a network of rectangular streets. The regulation plan for the construction of Prešernova Road was executed by Kranj Regional Building Association, and it was

signed by the civil engineer Viljem Treo in 1882. Most of the street was constructed after the earthquake of 1895 and the surrounding houses by the end of the century. The height of the houses, the width of the street and the proportions between them were prescribed by construction regulations. The buildings were larger and taller than the older ones and were constructed in a street line between borders of the plots, in uniform shapes and heights. The street facades were also uniform with the typical three horizontal lines and they created a neo-

Present appearance of Prešernova Road. "The decision was reached to replace the avenue completely in consecutive parts..."

Classicist appearance of the new streets. Prešernova Road was designed as a part of a circular road, the so-called Ljubljana "ring". An electric tramway was planned in the broad space of the street, yet it was not built subsequently. According to the plan by architect Maks Fabiani Resljeva Road represented a part of the internal "ring" of the city. Both the streets were planted with trees on both sides, which contributed to a uniform appearance, although there were different types of buildings in different construction systems. Part of Prešernova Road was surrounded by villas in gardens, and part of it with blocks of flats for rent in a serried construction system. The architecture of the street was uniform, yet richly executed, and it created a visual frame of the street planted with trees. The street acquired a particularly grand appearance after some monumental buildings had been erected in the manner of the Viennese Ring: the government palace, National Museum and House of the Nation.

The oldest document recording the present course of Prešernova Road with the avenue was the regulation plan of

the western part of Ljubljana, executed by Kranj Regional Building Association between 1873 and 1882. In one of the plans the avenue was only discernible in the new extension reaching as far as Celovška Road. The course of Lattermann's avenue from Prešernova Road and along Cankarjeva Road was also interesting, and a park with circular paths was planned between the avenues and the railway.

The operation of Kranj Regional Building Association distinguished itself particularly from other interventions in the

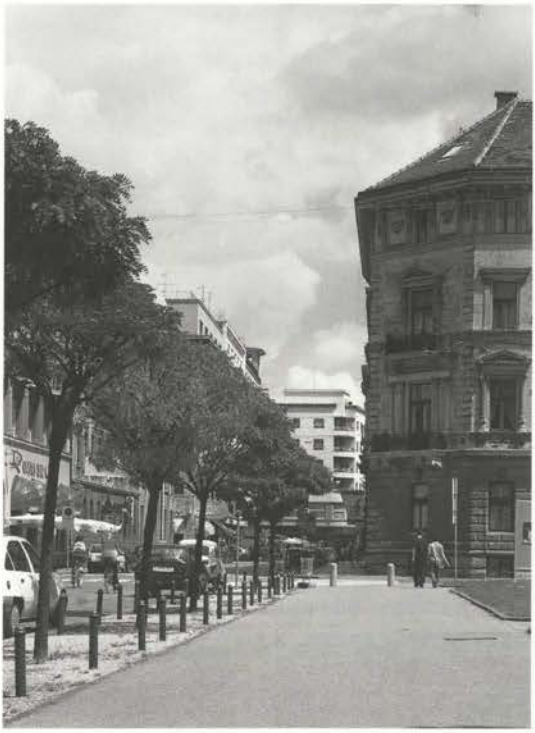
Cankarjeva Road with the avenue between Prešernova Road and Županičeva Street before the year 1904. "...constructed as part of Lattermann's avenue, which connected the town centre with Tivoli park..."

city by its approach to construction emphasized by the planting of avenues. They created the final appearance of a street and connected it with the surrounding network of streets. It was interesting that ball-shaped robinias were used as a uniform variety of trees for all avenues along the roads where Kranj Regional Building Association was in operation. The trees were of smaller growth and had shaped crowns, on account of which they were very suitable for urban streets since they did not obstruct the facades, but rather accentuated, unified and completed them. They were easy to maintain due to their height and were not a menace for traffic.

Ball-shaped robinias (robinia pseudoacacia Bessoniana), usually called acacias on account of their Latin name, were an excellent variety of tree for avenues with thick round crowns, no thorns and with only occasional blossoming. The trimming of the avenue of robinias along Prešernova Road ceased in the seventies; the trees were left to grow freely, the street and the pavement were asphalted and the areas around the trees were covered with sand. Traffic greatly increased since Prešernova had become a transit road. The demand for parking space also increased, so that parked cars were spread over the sand surfaces between the trees. Numerous trees were removed on account of damage, and the surviving ones reached exceptional heights and shapes due to lack of maintenance. The avenue lost its impact due to missing trees, and the crowns hid the facades and obscured the entire appearance of the street. Yet the remaining venerable trees, in groups or individually, presented valuable items of natural and cultural heritage, therefore their condition initiated a conservation dilemma of how to recreate the avenue in the former appearance of Prešernova Road.

The trees were tall and had non-symmetrical crowns, so that most branches reached to the street and created the impression of a tunnel. The other sides of the crowns were less grown due to the proximity of facades, so that the trees were breakable and presented a menace to traffic. They should have been trimmed, yet on account of their age it would have been impossible to achieve a unified appearance of the avenue with replacements for the missing trees.

The decision was reached to replace the avenue completely



Renovated avenue along Cankarjeva Road. "The southern side of the avenue was replaced in 1990..."

in successive parts. After 1988 old trees have been gradually removed and replaced with new ones. The last part was replaced in 1997 in the area of the House of the Nation, which had been planted first. Steel poles as bollards were erected on the edges of the sand surfaces to protect them from parking. The avenue is regularly trimmed every year and damaged trees are replaced so that in ten years of gradual reconstruction the proper appearance of the avenue will be achieved, similar to that in the photographs of 85 years ago.

Cankarjeva Road

The construction of the southern railway from Vienna to Trieste through Ljubljana (1847–1857) was an important landmark in the development of the city, particularly in the area of Cesta Franca Jožefa, now Cankarjeva Road, constructed as Lattermann's avenue, which connected the town centre with Tivoli park.

Kranj Regional Building Association purchased the Malič estate along the present Cankarjeva Road and began to divide it

into plots. The area was homogeneous, with the exception of the Opera House, House of the Nation and the villas in medium-sized gardens facing the street with their fences.

Cankarjeva Road was a typical example of a 19th century street, open, and with distant views over the avenue of trees. The view in the direction of Tivoli was concluded by the promenade and Tivoli castle. Lattermann's avenue of horse chestnuts between Prešernova Road and Župančičeva Street was replaced by ball-shaped robinias at the time of the construction

Resljeva Road with the avenue after the year 1908. "Due to the finely regulated street, the avenue along it and the villas with gardens this area was considered one of the most attractive parts of the city..."

of Cankarjeva Road.

A photograph of Cankarjeva Road from 1904 depicted the course of the substitute double-sided avenue of ball-shaped robinias. The avenue was completely removed subsequently, the time and reason for the removal being unknown. The southern side of the avenue was replaced in 1990; the planting of robinias was only possible in the sand surfaces between the street and the pavement. The northern side of the former avenue was already occupied by parking spaces.

Resljeva Road

Kranj Regional Building Association complied with the urban specifications of regulation plans. At the beginning of the eighties of the previous century the construction of Resljeva Road began. The road led across meadows and fields in the direction of the railway station, and it was opened in 1883. Due to the finely regulated street, the avenue of trees along it and the villas with gardens this area was considered one of the most attractive parts of the city. Together with the ferro-concrete Zmajski Most (Dragon Bridge) executed in the Secession style and opened in 1901 the street created a unified feature of the urban space of Ljubljana.

Zmajski Most became an important road connection between the railway station, the newly developed part along Resljeva Road and the market-place beneath the castle hill. The Koch map clearly depicted the course of the avenue from the present Trubarjeva Road as far as the railway station, which testified to the importance of the avenue since avenues of trees were seldom marked on maps. The avenue along Resljeva Road was also documented on old postcards from the turn of the century. The typical formation of the urban area with views

of the castle from the bridge and from Resljeva Road was clearly discernible in them. The postcards also proved that the avenues consisted of ball-shaped robinias growing at the edge of the sandy street along the border of the pavement.

The ball-shaped trees were subsequently removed; the time of the intervention is not known. The former avenue was substituted with birches which grew very badly, and the sand surfaces intended for the trees were taken over by parked cars.

The birches were removed in 1991 and replaced by the

Renovated avenue along Resljeva Road. "The birches were removed in 1991 and replaced by the original variety of ball-shaped robinias along both sides of the street..."

original variety of ball-shaped robinias along both sides of the street from Trubarjeva Road to Komenskega Street. Parking between the trees was prevented by steel bollards. In the sixties the rest of Resljeva Road was planted with lime-trees and beech trees. The trees are still well preserved, and consequently the entire avenue will only be replaced with ball-shaped robinias in case of deterioration.

DARJA PERGOVNIK

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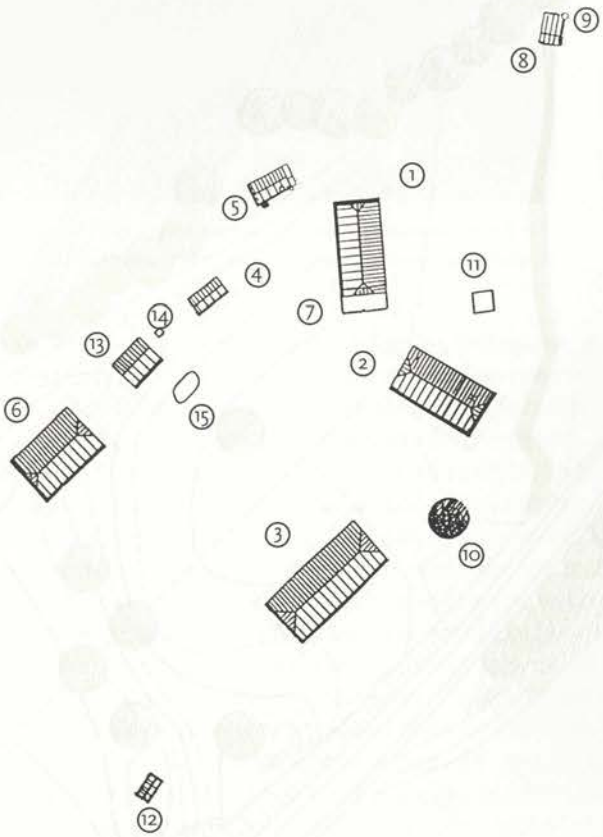
Open-Air Museum

IRN 527

Location Pleterje
Address Kartuzija Pleterje, Drča 1
Time of origin 19th century
Time of restoration Since 1990
Chief Conservator Dušan Strgar
Visits For guided tours contact the director, Simon Udvanc, telephone: (07) 33 77 681, (041) 63 91 91.

The first open-air museum called Skansen was established by Arthur Hazelius in Stockholm in Sweden in 1891. His main purpose was to preserve and present the artefacts of the Sami people and their daily life and work.

The idea to locate various structures of building heritage in front of the Carthusian monastery in Pleterje was initiated in



▲ 1 The Kegljič house; 2 The Banič house; 3 hay-rack; 4 pigsty; 5 toilets; 6 barn; 7 garden; 8 passage; 9 ramp; 10 nut-tree; 11 well; 12 drying house; 13 stables; 14 earth closet; 15 dungheap (Scale: 5mm = 5m).

◀ Detail of the hay-rack, the so-called "toplar". "The objects themselves were to testify to the materials, construction techniques and rules used by anonymous skilled workers in the past..."

1984. At that time the renovation of the old Gothic church was completed and the church was thus accessible to the public. There were two conflicting facts that had to be considered: the increased number of visitors and the preservation of monastic peace. A location was selected by the monument preservation service and the monastery for a tourist presentation of buildings comprising a typical farm from the plain of Šentjernejsko Polje from the 19th century.

The open-air museum by the Carthusian monastery in

The Banič house with a hay-rack in the background. "In 1992 the possibility turned up to transfer the Banič house and reconstruct it.."

Pleterje was part of a long-term project for creating a network of regional open-air museums as a form of additional protection and preservation of immovable items of an ethnological heritage.

The purpose of the planned work was not only to transfer individual artefacts to the museum and preserve them there, but rather to present indirectly the way of life and farming in a typical farmhouse in Slovenia. The objects themselves were to testify to the materials, construction techniques and rules used by anonymous skilled workers in the past. The actual transfer of the artefacts to the selected location began in 1990. At that time the first house was transferred to the open-air museum from the village of Ostrog near Šentjernej. The Keglič house, which was in a very bad condition, was reassembled in the spring of 1991. The next structure to be transferred and partly reconstructed in 1992 was the Banič house from the village of Mihovo. A hay-rack, the so-called "toplar", with a pair of windows was erected in 1996. The Simošč pigsty was transferred from the village of Javorovica in 1998. A year later the Dobrovoljc barn was transferred from the village of Mihovo. A wooden bridge was constructed as the entrance for visitors to the museum.

The most important criteria for the selection of suitable artefacts for the museum were: their endangered existence, their well-preserved condition, and proper timing corresponding with the plan of setting up the museum. The fact was con-

sidered that the selected artefacts no longer served their original purposes, so that they would acquire new functions within the area of the museum. The artefacts were preliminarily inspected, sketched and technical pictures of their existing conditions were taken. The characteristics of individual items were additionally judged on the basis of information gathered from their former owners, written sources and old photographs. Analogies drawn between buildings of the same variety in the Šentjernej region proved very helpful as well.

Main room (the so-called "great house") in the Kegljič house. "Little furniture was preserved at the time of the dismantlement of the house..."

Existing materials were respected to the utmost during the dismantlement, transfer and reassembly of the buildings. All necessary reconstructions were performed on the basis of existing documentation and individual component parts that were no longer usable. Most of the material was successfully preserved in the case of the Kegljič house. The entire wattle vault or "šija" of the black kitchen was successfully transferred. The bread oven was reconstructed with the material matching that at the original location. Only the internal vault was built of new brick, so that the oven could still serve its purpose. The concrete floor in the hall including the black kitchen was replaced by a brick one. The wooden floor and the windows and gables of the house were renovated and reconstructed on account of their dilapidation. The cellar floor made of trodden earth was renovated as well. The rooms were furnished with proper household items. Little furniture was preserved at the time of the dismantlement of the house, therefore the missing furnishings had to be documented, found and purchased from the inhabitants of neighbouring villages. The administrative office of the open-air museum was erected next to the Kegljič house, as planned.

The next project concerned the idea to transfer an old house without special features as a monument, since it would be easy to adapt it to new requirements and include it in the open-air museum ambience. In 1992 the possibility arose to transfer

the Banič house, reconstruct it in its former height in relation to its surroundings and to renovate its roofing joinery and the thatched roof. As a consequence the missing part of the house was left open and visitors can rest there. The internal division into rooms was basically preserved. The entrance to the closet and one of its walls were reconstructed. The room will serve as the director's office and a souvenir shop.

The third building that was transferred was the former hay-rack or "toplar" with two pairs of windows, owned by the com-

View of the interior of the Kegljič house. "Most part of the material was successfully preserved in the case of the Kegljič house..."

pany Krka. The hay-rack had been moved at least twice before and was partly transformed, yet still preserved to such an extent that it could be presented. Several wooden parts were exchanged and the wooden staircase beneath the balcony was reconstructed. All former interventions that had changed the function of the hay-rack were removed and its original appearance was restored.

The next structure to be built was the external toilets next to the wood. Archaeological excavations were performed prior to that. The excavation was used for the construction of an impervious cesspit. New toilets were constructed above it with the outward appearance of old earth closets.

Simultaneously the pigsties were transferred and restored. There were no major interventions apart from the replacement of the floor and the roof covering. Superfluous boards hammered to the building as protection from the wind on account of its original exposed location in the village of Javorovica in the Gorjanci mountains were removed.

The last structure to be transferred was the Dobrovoljc barn, a wooden building for threshing and the storage of hay. Only a part of the wooden floor had to be replaced, the one that had

already fallen into decay at the original location. Both gables were reconstructed on the basis of the description rendered by the former owner and the details of the roofing. A smaller nut-tree and some beech trees were planted between the Banič house and the hay-rack. Future plans comprise the construction of a small stable and dungheap, a drying house, a well and an earth closet. Simultaneously access will be facilitated for the handicapped in wheel-chairs. Some fruit trees will be planted as well as a small garden with a fence next to the Kegljič house.

Open-air museum. "...the presentation of buildings comprising a typical farm from the plain of Šentjernejsko Polje from the 19th century..."

It is clear that the arrangement of the open-air museum near the Carthusian monastery of Pleterje is not finished yet. In spite of that, the existing buildings already serve their purpose and present their features. Thus the Kegljič house is presented as a museum of residential culture of a medium-sized farm in Slovenia and is already open for visitors. Other facilities testify to their former husbandry functions, and they will be revived so as to properly present the way of life on a farm.

Another programme is being prepared for presentations of various home crafts and skills, customs, folk singing and playing, and specialties of home cooking. All the activities should make the open-air museum even more attractive for visitors.

DUŠAN STRGAR

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Castle

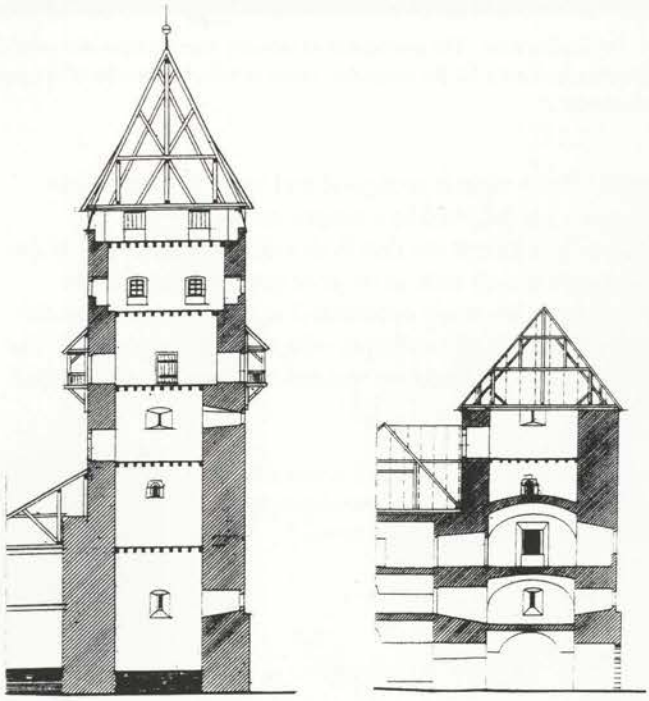
IRN 549

Location Podsreda
Time of origin 12th–19th century
Time of restoration Since 1972
Chief Conservator Dr. Ivan Stopar *with assistants* Dunja Gorišek, Ivo Gričar, Dušan Kramberger, Božo Uršič; Memorial Park Trebče
Visits Open every day except Monday from 10.00 to 18.00.

Castle Podsreda was first recorded in a document from the year 1213, by which Eberhard II, Archbishop of Salzburg, declared that Ortolf of Planina bestowed "Gebirgi castrum Herberch" with all the appurtenances and subjects to his wife. The document was sealed, among others, by the Knights of Podsreda, Hiltprand and his son Wolfhard, and Heinrich, the steward of Castle Podsreda.

The quoted document testified to the existence of castle Podsreda at least at the beginning of the 13th century and of two chivalric families residing there. In spite of that, Romanesque origins had been attributed only to the mighty tower of the castle (bergfrid) until the beginning of the restoration in 1972, and no author had mentioned even the stylistic elements of the tower originating from the Romanesque period.

The castle had increased in size over the centuries and its



▲ Plan of the bergfrid in its presumed original and present appearance (Scale: 2mm = 1m).

◀ Staircase of the castle. "The hopelessly void and inexpressive castle is acquiring a new significance and a new identity..."

appearance had changed. In the first decades after the Second World War it experienced a fate similar to that of other mediaeval castles in Slovenia. It served for various purposes, in the final consequence mostly as the so-called socially owned flats, and it deteriorated rapidly. Individual walls gave way and began to crumble, and the ceilings likewise. The first intervention of the monuments preservation office of Celje therefore aimed at the restoration of the dilapidated roof. With the participation of the newly established Memorial Park Trebče (now

View of Podsreda castle. "The abundance of valuable Romanesque elements offered an exceptional opportunity for the renovated castle to become a model of the mediaeval chivalric castle..."

Kozjanski Park) various structural and improvement works began and were followed by a proper survey.

Gradually it turned out that Podsreda castle belonged to the Romanesque period with all its principal architectural elements. The portal, newly established as Romanesque, was followed by the tower of the chapel with a Romanesque apse. The "chivalric" hall with biphoras was defined as well as a number

Romanesque embrasure. "Gradually it turned out that Podsreda castle belonged to the Romanesque period with all its principal architectural elements..."

of Romanesque portals. Two of them deserved special attention: the mighty Romanesque portal leading to the castle through the arched hall in the northern mansion, and a similar one opening into the courtyard.

The exceptional abundance of Romanesque architectural elements, which exceeded the total sum of Romanesque features in all mediaeval castles in Slovenia, dictated a particular manner of presentation of this monument, not always in accordance with common conservation practice. The abundance of

Romanesque chapel. "...the planned programmes anticipate further reconstruction of the most eminent Romanesque elements of the castle (the bergfrid with a wooden gallery and a two-level chapel)..."

valuable Romanesque elements offered an exceptional opportunity for the renovated castle to become a model of the mediaeval chivalric castle. However, the limitations dictated by other preserved elements from subsequent historical periods had to be observed, since it was impossible to disregard some fundamental alterations from past centuries; a problem common to all complex conservational decisions. Past interventions had namely transformed the historical substance of the castle to such an extent that it would almost have to be pulled down if their consequences were to be avoided. The principal alteration was the transformed floor levels of all the main architectural parts in the Modern Age, which prompted the transfer of window and door openings and their adaptations to new locations.

The consideration of our wishes together with valid conservation standards has therefore brought about some exceptional solutions in the case of Podsreda castle. It proved necessary to

present all Romanesque elements, yet only in those cases where their discernible presentation would not curtail other architectural elements which bore witness that time had not stopped at Podsreda castle after the decline of the Romanesque period. In practice such a decision meant that subsequent valuable historical premises (the Renaissance hall and the neo-Gothic corridor) were not visually burdened with mediaeval architectural elements or their fragments – rather they were discreetly concealed up. Sometimes that was possible by

Courtyard of the castle. "Thus a neo-Gothic gallery was hidden by a reconstructed timber framed wall in the upper part of the arched corridor next to the northern mansion..."

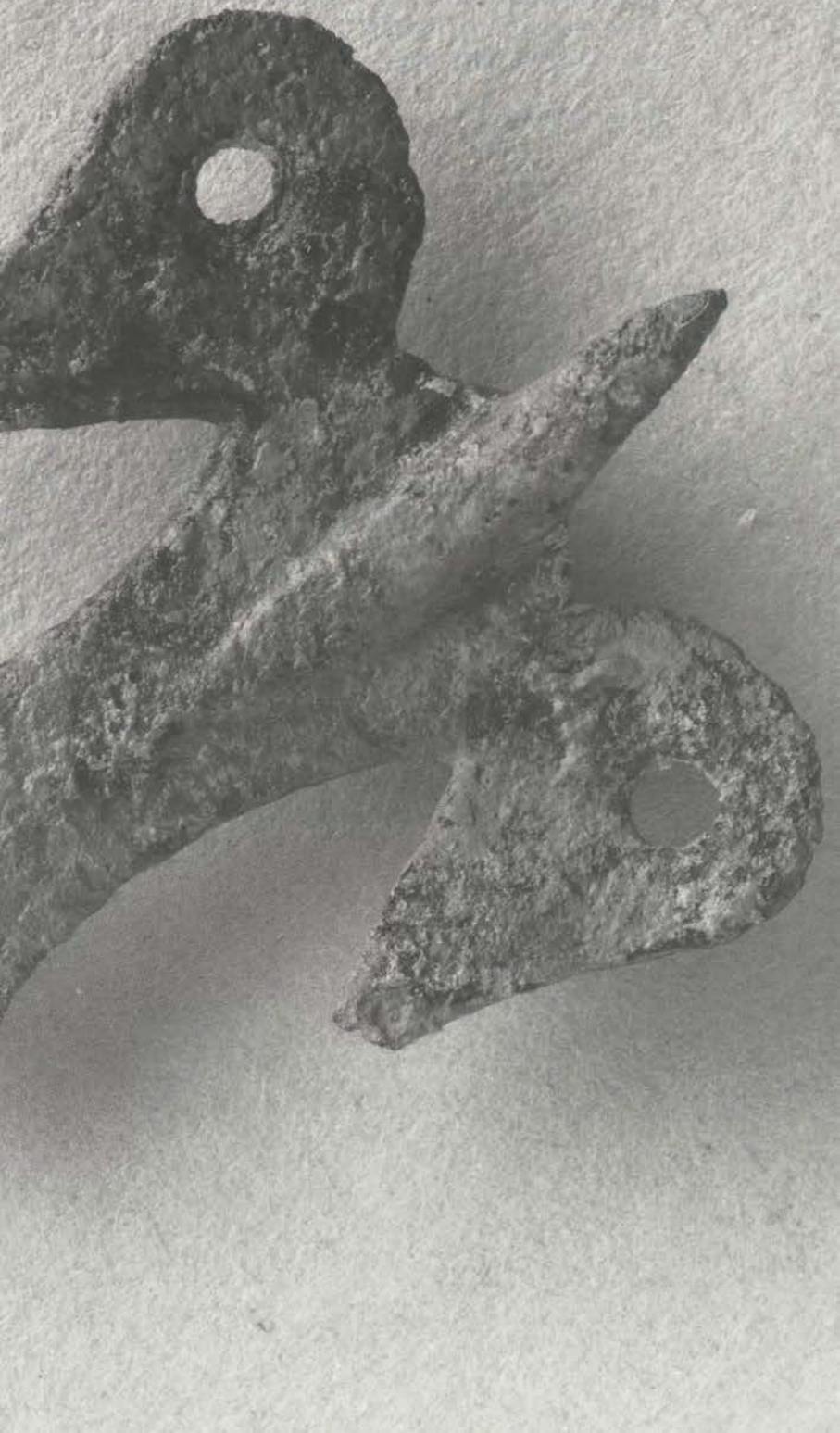
means of panelling or hidden entrances in floors, sometimes with discreetly accentuated stone-cut fragments in otherwise plastered walls, sometimes even using imitations. In other cases, as in the case of the gallery at the top of the western staircase wing, an attempt was made to harmonize various building elements from the Middle Ages and the Modern Age.

In those cases where the planned interventions will not harm the architectural elements from former historical periods the planned programmes anticipate further reconstruction of the most eminent Romanesque elements of the castle (the bergfrid with a wooden gallery and a two-level chapel) in accordance with current methods of conservation. This means that all subsequent interventions will be performed in such a way that realized decisions concerning the conservation could be corrected or reversed at any time so as to re-establish the original state of affairs before the beginning of the renovation. Thus a neo-Gothic gallery was hidden by a reconstructed timber

framed wall in the upper part of the arched corridor next to the northern mansion, so that the gallery can be re-opened any time and presented in its proper renovated condition.

The conservation works performed in Podsreda castle so far have proved that the main decisions were correct. The hopelessly void and inexpressive castle is acquiring a new significance and a new identity, and all its architectural elements, irrespective of their temporal origins, still testify to their historical importance.

DR. IVAN STOPAR

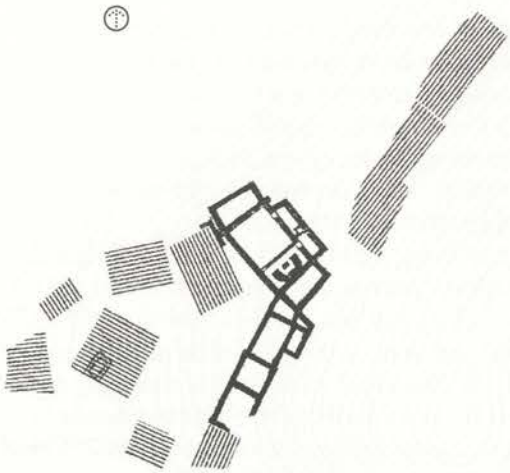


Archaeological Site of Ajdna

IRN 564

Location Potoki near Žirovnica
Time of origin 6th century
Time of restoration Since 1981
Chief Conservator Milan Sagadin *and assistants* Ivan Bogovčič, Jernej Hudolin, Franc Vardjan
Visits Access from the village of Potoki or from the valley of Završnica

The settlement picture of the territory of Slovenia in late Antiquity had radically changed in comparison with the period of high Antiquity. Elevated and well protected locations were attractive for settlement, while the settlements on the plains stagnated and fell into decay. The background of such changes was the severe crisis of the Roman Empire which had escalated since the civil wars of the 3rd century. The brief periods of consolidation during the reigns of Emperors Diocletian (284–305) and Constantine (306–337) could not halt the process of disintegration of the state. Wars that were important for the fate of Slovene territories after the wars of succession between Constantine's sons were: the war between Constantius and Magnentius (351 and 352), the invasion of the Eastern Goths (380), the battle between Theodosius and Eugenius at Ajdovščina (394), invasions of the Western Goths (around 410) and the invasion of the Huns (451/452). The domination of the Eastern Goths at the beginning of the 6th century appeased the country, yet it was concluded by Byzantine-Gothic wars

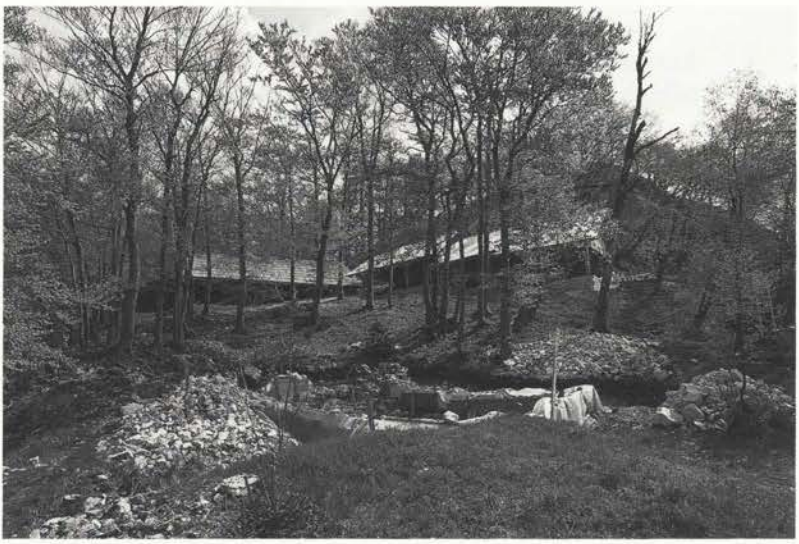


▲ Ground plan of the settlement (Scale: 1mm = 1m).

◀ Bird-shaped clasp, 5th–6th century. "Left to their own resources the inhabitants fled to remote, inaccessible places..."

which instated new rulers – the Lombards. Their domination ending in 568 was relatively tranquil, yet it was followed by a new wave of devastation during the settlement of the Slavs. Left to their own resources the inhabitants fled to remote, inaccessible places or moved to Istria and Italy.

Intense investigation of settlements of that period during the last 30 years discovered the exceptional range of changes in the settlement picture of the south-eastern Alpine region. There are over 50 known late Antiquity settlements on eleva-



Archaeological excavations in 1996. "Intense investigation of settlements of that period discovered the exceptional range of changes in the settlement picture of the south-eastern Alpine region..."

tions only in Slovenia, and their number is still increasing. Most of them were stone-built, fortified settlements inhabited in subsequent phases, in accordance with political changes that caused new waves of immigration from settlements on the plains. Several temporary shelters were also discovered, without stone-built artefacts. Their locations usually showed traces of previous, mostly prehistoric settlements.

The settlement of Ajdna overlooking the village of Potoki (1,048m above sea level) occupied the most prominent and highest location of all. Its exposed position demonstrated the extremity of living conditions of the population of that period, which additionally facilitated the estimation of the living conditions in flat lands. The need for security evidently prevailed over all other needs. Ajdna displayed a number of characteristics common to all settlements of that kind. The very arrangement of the buildings was typical by itself. The main location on the settlement terrace was occupied by an old Christian church building. That was a clear indication of the importance attributed to the Christian Church after the disintegration of all state structures in late Antiquity. Lack of space and ingenious adaptability to the configuration of the terrain typical of all similar

settlements were even more discernible in the case of Ajdna; on account of that Ajdna can be considered as a model settlement.

The settlement was spread on three large terraces, and 20 to 25 structures can be discerned on each of them from the configuration of the terrain. It seemed that the oldest remnants of settlement were concentrated on the lowest terrace: some findings from the 1st and 2nd centuries, and one dated as belonging to the prehistoric period. Structures from the 5th and 6th centuries were located around the larger main building

Presented remnants of the old Christian church. "The church was presented to such an extent that it can again serve its original purpose..."

containing the water tank. That was a typical element of such settlements and an illustration of the living conditions in them. The main building of the middle terrace was, as stated, the church. The upper terrace was long and narrow, and there was only a long series of minor structures on it, probably concluded by remnants of another water tank on the northern side. A long row of connected residential dwellings were typical features of such settlements, and they indicated a return to the ground plans of prehistoric settlements (e.g. Most na Soči). The archaeological site of Ajdna was completed by the exceptional mountain ambience, therefore the hill was declared a natural monument.

Systematic archaeological research began in 1976 when the first trial boreholes were initiated by Andrej Valič from the Gorenjski Museum in Kranj. The old Christian church was discovered in the first year and it was excavated in several stages in 1983, after the excavation of the entrance shed. An additional 5 structures have been completely excavated so far, apart from the church, and two further ones only partly excavated.

The principal building of the settlement was the old Christian church. It belonged to the type of Aquileian architecture which was common in the 5th and 6th centuries in the entire region belonging to the church organization of the Patriarchate of Aquileia. It was a simple building with a rectangular floor plan, divided at one third of its length into the higher eastern part (presbytery) intended for the clergy, and the lower western part (nave) for the congregation. There was a lean-on shed in front of the entrance. A semi-circular bench for priests leaned on the eastern wall of the presbytery, together with a prominent throne for the holder of the service. A stone-built altar stood in

front of the bench with a clearly visible opening for the reliquary.

Investigations proved that the church in its present appearance was constructed in two or three phases. The first building with a lean-on wooden shed on the western side was almost destroyed in an unknown disaster. In the second phase it was built with somewhat thinner walls; the shed was abandoned, the main entrance on the axis of the church was walled-in, and another room was added on the northern side with the entrance through it. The room was divided into two parts, and the passage between them was built up in the third phase. The second phase can be dated on the basis of the central grave next to the walled-in entrance as belonging to the first half of the 6th century. There were 11 graves discovered in the church itself, in the entrance shed on the western side and in both side rooms on the northern side. Those were the so-called privileged burials and not the burial ground of the entire population of the settlement, which has not been discovered yet. Two late Antiquity construction phases were discernible in residential dwellings to the south-east of the church and on the lower terrace.

Minor finds indicated that the inhabitants of Ajdna lived on the cultivation of land, stock-breeding and very intensely with the production of iron. The settlement had preserved trading contacts with the Mediterranean; they imported wine and oil.

The conservation and presentation of the structures on Ajdna were very difficult on account of the exposed location and harsh mountainous climate. In the first stage the opinion that the excavated architectural remnants should be filled in almost prevailed. The expert commission supervising the works demanded that the structures presented be covered by roofs adapted to the surroundings, and the authenticity of the walls be preserved to the utmost during the restoration. Numerous data were not known, e.g. concerning the original height of the walls, the window openings, numerous architectural details, etc. On account of that the conservation and presentation were limited to the existing state of affairs. Due to their relatively well preserved condition the structures were still discernible and even usable.

Physical and chemical analyses of old mortar were performed before the beginning of the restoration, and the most appropriate sand quarry was selected in the neighbourhood on the basis of the results. An experimental wall was subsequently built at the location and various kinds of mortar were used for it. After a year of observation the decision was taken to strengthen the interior of the original walls with concrete and to use the so-called extended mortar on the fronts. New foundations were made for the structures of late Antiquity and drainage was fixed around them to prevent humidity and consequently frost. The better preserved fronts were thoroughly cleaned by jets of water, and the incisions between the stones were refilled with new mortar. Less visible fronts were copied on plastic films at a scale of 1:1 and subsequently dismantled. The interior of the walls was cleared of humus, roots and disintegrated mortar. Visible parts

of the walls were subsequently reassembled so that each stone was placed in its original position, precisely according to the drawing on the film. The interior of the wall was filled with concrete, and horizontal and vertical ties were inserted into it connected with the ties in the foundations. The crown of the wall was heightened a little, which prevented the crumbling of stones from the original parts of the wall, and metal supports for the roof connected with ties were installed into it. The construction of the roof was calculated for extreme weather conditions and its material (shingles) was adapted to the surroundings so that the heightened part would function as an independent extension, and not as a reconstruction of the original roof that was not known. The floor in the church was restored with the discovered original technology. The bench for priests and the altar were only cleaned and strengthened with new mortar. All works were thus performed in accordance with the basic principle: to preserve the utmost authenticity and simultaneously to secure the maximum strength of historical structures.

All the constructions presented at Ajdna so far were renovated according to the described method. However, an exception had to be made in the case of the structure with the water tank on the lower terrace. The building was namely located directly on top of an older one and the water tank was additionally installed in the south-eastern corner, which prevented the dismantlement of the walls. The decision was reached to clean out the interior of the walls through injection tubes, and finally to strengthen the walls by injecting appropriate mortar into them. The restoration is still in progress.

Three further residential dwellings have been presented so far at Ajdna, apart from the church. They were all covered with roofs and now serve as shelters for visitors. The church was presented to such an extent that it can again serve its original purpose. It can be said that people took to it: church services are held there at least twice a year. In the church entrance the history of the settlement, its discovery and restoration are presented on six boards. Plans were made for the display facilities of other buildings, and the expert commission confirmed them. The decision reached by the commission was that further excavations of the entire settlement would irreparably destroy the exceptional ambience at Ajdna, therefore the investigations were stopped at the present stage. The restoration works are taking place on the lower terrace at present. The surrounding area of the structure with a tank should be archaeologically researched. The excavations will not reach the edge of the terrace so as not to damage the border of the forest and consequently initiate erosion.

MILAN SAGADIN

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The Orpheus Monument

IRN 7754

Location Ptuj
Time of origin Beginning of the 3rd century
Time of restoration 1993–1997
Chief Conservator Janez Mikuž

A stone stela, almost five metres high and somewhat less that two metres wide (4.94 x 1.82 x 0.39m), has long ago become the symbol of the ancient town of Ptuj on the river Drava under the name of the Orpheus Monument. It is possible that it is still positioned at the same location where it was erected almost two thousand years ago in memory of one of the mayors of Poetovio and a member of an illustrious family, Marcus Valerius Verus. It had certainly been located there during the Middle Ages when it was used by civic authorities as a pillory (the so-called "pranger") on which people were bound to be exposed to public derision. Civic documents testify to that use of the stela, as well as the holes drilled into the stone where iron chains used to be fastened.

The importance of the Orpheus Monument for Ptuj and for the art history of Slovenia would not decrease even if it turned out that the stela was not positioned at its original location. It is one of the rare valuable monuments from the Roman period in Slovenia that had withstood all the turmoil of migration of peoples and settlement in the early Middle Ages, when marble statues, monuments and other stone ornaments were shattered to pieces or baked for lime, or simply used as building material for fortifications, churches, and the like.

The Orpheus Monument was made of white marble from the nearby Pohorje mountains. It was located at the extension of the mediaeval market street into a square, next to the mighty tower of the town, now the church tower. It dominated the square with its whiteness contrasted against the dark background of the church and the tower. If the tower was a symbol of the power of the town, then the Orpheus Monument was a symbol of the continuity of the town. On account of its location in front of the town hall and its mediaeval function mentioned above it had also become a symbol of the rule of law in the town.

It is not known when the monument had lost the function attributed to it during the Middle Ages. It had gradually become one of the symbolic landmarks of the town, and also part of the open-air lapidary created by Simon Povoden after 1830 by building Roman monuments into the walls of the town tower. The Orpheus Monument is still an indispensable part of the appearance of the town.

◀ Detail with Orpheus playing to animals. "The Orpheus Monument has attracted attention and stirred the imagination of experts and laymen alike for long..."

On account of its location in the centre of the town, its dimensions, artistic quality and numerous symbolic meanings acquired through the centuries the Orpheus Monument has attracted attention and stirred the imagination of experts and laymen alike for a long time. The earliest known record was published in the first monograph of Ptuj[1] written by Ferdinand Raisp, clerk of the Princes of Dietrichstein at Ptuj castle, a member of the historical society of Styria and "honourable conservator" of the Central Commission for the Protection of

View of the square with the tower and the Orpheus Monument. "If the tower was a symbol of the power of the town, then the Orpheus Monument was a symbol of the continuity of the town..."

Monuments based in Vienna. The drawing in Muchar's history of Styria dated from the same period. The same etching was published in both books.

In the Corpus Inscriptionum Latinarum (CIL)[2] of Berlin the Orpheus Monument was catalogued under No. 4069. It contained a standard description of the stone monument and an abstract of previous literature; among others the code of Jean Jacques Boissard (1528–1602) was mentioned.[3] It presumably contained pictures of a relief (picturam anaglyphi). There were four preserved codes of Boissard containing depictions of the Orpheus Monument, yet none of them was accurate. Therefore it can be seriously doubted that Boissard saw the monument at all. Maybe his depictions relied on older drawings.[4] The monument was discussed by Karl Peutninger[5] in 1500, yet without a

1 FERDINAND REISP: *Pettau Steiermarks Älteste Stadt und Ihre Umgebung*, p. 5, Graz, 1858.

2 *Corpus Inscriptionum Latinarum*, vol. III, pars 2, Berlin, 1873.

3 J. J. BOISSARD v *Cod. Graz 1007* and *Cod. Paris (St. Germain) 1078.*

4 More about J. J. Boissardu and his pictures in Letno poročilo ZVNKD Maribor for the year 1997.

5 2. cod. H 24 fol. 58 (quoted after Doris Greinegger o. c.).

picture, denoting that the inscription on the monument was badly damaged.

Alexander Conze[6] was the first to undertake an iconographic analysis of the reliefs of the monument in the seventies of the previous century. In a comparative study he used similar, less damaged Roman tombstones. Conze believed that the Cybele cult was symbolically depicted on the stone stela, apart from the central scene with Orpheus playing on the lyre, with wild animals lying around him.

The Orpheus Monument. "Part of the so-called Povoden open-air lapidary..."

A more probable analysis of the content of the reliefs and the reasons for the erection of the stela was published by Mihovil Abramić[7] in 1925. On the basis of an analysis of the remnants of the inscriptions he established that the stela was the tombstone of a Roman civic councillor. According to Abramić the name of the deceased had been inscribed on the missing part of the stone, yet the name of the heir (Verus) had been inscribed in the last line. Similar to other authors Abramić wrote that the monument was in a bad condition and was crumbling.

6 ALEXANDER CONZE: *Römische Bildwerke Einheimischen Fundorts in Österreich*, p. 59, Denkschriften der Akademie, Phil. Hist. Klasse XXIV, 1876–1877. Conze and subsequent authors had often relied for their interpretations on a better preserved tombstone of inferior content installed in the south wall of the parish church of St. Martin in Šmartno na Pohorju.

7 MICHAEL ABRAMIĆ: *Fuerer durch Poetovio*, p. 25, Vienna, 1925.

Dr. Iva Mikl-Curk[8] believed that the monument was the tombstone of Valerius, a Roman duumvir from the first half of the 2nd century A.D. Curk did not rule out the possibility that the monument was positioned at its original location, since the excavations proved that there was a burial ground along the road.

Professor Jože Kastelic stated in his book Symbolism of Myths on Roman Tombstones[9] that it was only "Geza Alföldy who succeeded in deciphering and reconstructing the second name of Marcus mentioned in the first line and its additional function from the modest, hardly discernible writing in the second and third lines. According to Alföldy the inscription reads: *M(arco) Valerio, C(ai) f(ilio), / Pap(iria), Vero, dec(urioni) / c(oloniae) U(lpiae) T(raianae) P(oetovionensis) II vir(o) i(ure) d(icundo). To Marcus Valerius, son of Gaius, / from Papirian quarter, to Vero, decurion / of the Ulpian Traian Poetovian colony, to duumvir with judicature right.* Through that the enigma of the family mentioned on the stela was brilliantly solved." The family of Valerius was a respectable family of civic officials known in Poetovio from other important inscriptions. Alföldy's reading of the inscription and his other studies explained the role of a family that was able to erect such a monument and that lived in such a social and cultural milieu that the myth of Orpheus could appeal to them.

There were some attempts at the restoration of the monument during recent decades and some works, the purpose of which was to restrain the irrepressible decay of the monument that Peutninger reported five hundred years ago, Felsner a century ago, and Abramić seventy years ago. Unfortunately, the documentation of these interventions was inaccessible and on account of that it was impossible to evaluate the performed work. Members of the Institute for the Protection of Natural and Cultural Heritage of Maribor could only establish that the monument was in a very bad condition, since individual layers scaled off and the rough marble grains crumbled.

Since the Orpheus Monument was part of the so-called Povoden open-air lapidary, the decision was reached to perform a basic analysis of the condition of all Roman tombstones comprising it. The intention of that was to gain answers to four basic questions that were of fundamental importance for the restoration procedure: what kind of decay is the monument subject to, how deep into the stone has the damage reached, what new substance appeared in the stone, and what kind of dirt covered the monument with what chemical properties? The analysis was performed in 1993 by a group of experts from the Building Materials Research Institute of Ljubljana. The results were not encouraging.

Two alternative solutions were possible: either to transfer the monuments to a closed space, preferably a museum as

8 IVA CURK: *Ptuj starih dob*, p. 14, Maribor, 1991.

9 JOŽE KASTELIC: *Simbolika mitov na rimskih nagrobnih spomenikih*, pp. 484/485 onwards, Ljubljana, 1998.

soon as possible, or to enclose them within glass cubicles. After thorough consideration none of the possibilities seemed appropriate. The second possibility was favoured by more experts than the first one, therefore the decision was taken to organize an international consultation to achieve the most appropriate solution.

The result of the discussion[10] could be summed up in the assessment that all the monuments of the Povoden open-air lapidary should be restored and presented in situ. The confining of the Orpheus Monument in a glass cubicle would be an essential intervention. After a special discussion with Dr. Manfred Köller from Vienna (Österreichischer Bundesdenkmalamt) the decision was reached to employ the vacuum technique for strengthening the monument. Additional vertical rifts were discovered during the inspection of the monument, which indicated that the stela was in a more critical condition than it had been believed.

The black crust of dirt had to be removed first with particular care so as not to damage the monument. Various means were used for that. The most damaged parts were subsequently protected so as to stop the disintegration of the surface. Artificial resin was injected deep into the rifts, equal to the one subsequently used for the protection of the surface.

Architect Giancarlo Calcagno,[11] entrusted with the restoration of the monument, used the vacuum technique for strengthening cracked layers so that the artificial substance would penetrate down to the undamaged base of the monument and thus restore its firmness. The performed measurements according to which the hardeding agent penetrated to an average of 5.93cm proved that the aim was achieved.

In the final stage the monument was sealed with stainless bungs and epoxy resin, hollows and rifts were retouched so as to minimize the surface exposed to the rain and the surface was coated with a waterproof layer that would not turn yellow or create an impermeable film.

The monolithic base still has to be restored with the removal of the concrete additions. That could imperil the stability of the monument, therefore the work will have to be performed with utmost care.

JANEZ MIKUŽ

10 A detailed description of the discussion with the list of participants is published in the study of Alenka Horvat, Mednarodni simpozij o možnostih restavriranja, zaščite and prezentacije Povodnovega muzeja in Orfejevega spomenika na Ptuju (Ptuj, 17. november 1995), p. 69, ZVNKD Maribor, Letno poročilo 1995, Maribor, 1996.

11 Architect Giancarlo Calcagno, titulary of the restoration company Altech, Montegrotto Terme, Italy, submitted a complete report of the condition of the Orpheus Monument, the principles of restoration and a description of the procedure, and also the complete documentation now kept in ZVNKD Maribor. On account of extensive documentation only the basic data of the restoration procedure are published here.

Church of St. Gilbert

IRN 2092

Location Ribjek ob Kolpi
Time of origin End of 16th and 17th centuries
Time of restoration 1986–1999
Chief Conservator Alenka Železnik *and assistants* Mojca Torkar, Stojan Ribnikar, Restoration Centre of the Republic of Slovenia
Visits Contact Mr. Knaus, Ribjek 1, telephone: (01) 89 41 646.

The succursal church of St. Gilbert (Aegidius), typical of the Kočevsko region, is located at the edge of Ribjek in the valley of the river Kolpa. The subsidiary has a special significance since it is one of the rare monuments preserved in their original form within the impoverished province.

The subsidiary was erected at the end of the 16th century or rather at the turn of the century. The rectangular nave was concluded by a narrower three-sided presbytery on the eastern side. The western facade was extended into an open belfry with two open embrasures and a rectangular lower outbuilding resting on it. The entire church was covered with shingles.

The exterior of the late Renaissance building was richly ornamented with painting. The "stitched" edges of all corners of the church and the belfry and the painted rosettes in the form of consecrational crosses were completed by painted jambs, as well as the entrance portal and the eaves. The decorative and figurative painting was partly preserved and partly concealed beneath the subsequently constructed strong supporting outbuilding. The painted decoration was also preserved on the entrance facade of the church.

Two side altars painted on the triumphal arch wall were contemporary to the decorative painting of the exterior. The altars were framed by geometric and floral ornaments with the image of God the Father among angels in a typical open conclusion of the tympanum. Pictures of human figures were painted on the northern side of the semi-circular triumphal arch wall, and they were clad in clothes typical of the time around the year 1600.

The church nave was covered with a flat wooden coffered ceiling dated by Dr. Nataša Golob as belonging to the time around the year 1650. The rectangular coffers were painted with stencilled patterns with large rosettes in the middle and smaller side circles and squares in the corners. The repetitive and harmonized stencilled patterns were painted in ochre, black, pale blue, carmine and brown. The presbytery had tub-shaped vaults and the lateral arches above each side were concluded by painted crosses. The late Renaissance architecture of the church was completed by early Baroque furnishings with three golden altars and a contemporary pulpit.

◀ Restored wooden ceiling from cca. 1650. "Stencilled patterns were painted in ochre, black, pale blue, carmine and brown..."

The main altar consecrated to St. Gilbert was a typical example of richly ornamented architecture. The altar sculptures were individually accentuated in their niches. The statue of St. Gilbert was located in the central niche, while the statues St. Antony of Padua and St. Achatius were to his left and right. St. Mary with Jesus was in the upper endpiece of the altar. According to the inscription the erection of the altar around 1681 was due to parish priest Ioanis Jacob Ratth and church wardens Tomaž and Simon Štimac.

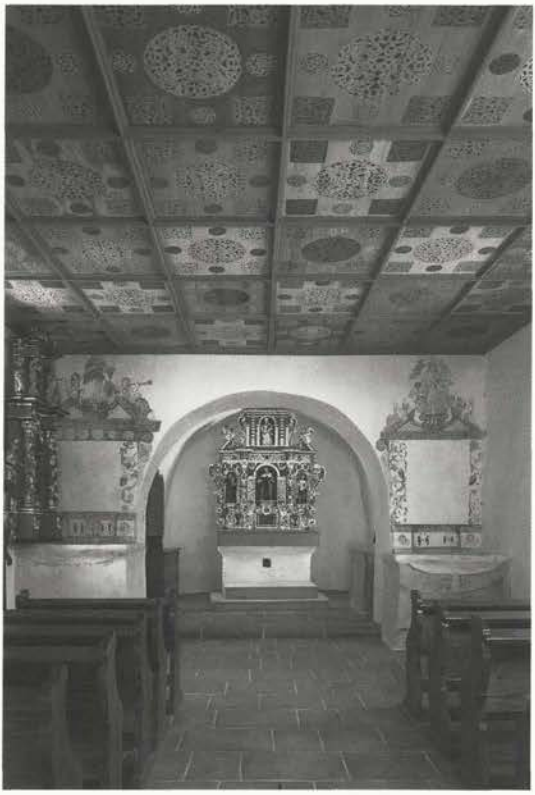
Church of St. Gilbert before the restoration. "The decayed roof covering was the cause of the exceptionally bad state of the succursal church and had seriously endangered the architecture and the furnishings of the church..."

The side altars were more modest and they were both dated with the year 1697. The south altar had two small columns with Ionic capitals and the statue of St. Antony in the niche, and a statue of a deacon between two angels holding the beams as caryatids in the upper endpiece of the altar. The northern altar with two spiral columns decorated with a vine and grapes contained the statue of St. Barbara between the statues of St. Agnes and an unknown martyr. The upper endpiece of the altar with the statue of St. Anna was formed similarly to the endpiece of the south altar. The wooden pulpit with the four Evangelists painted on canvas was ornamented with Baroque carvings.

The badly damaged and decayed roof covering was the cause of the exceptionally bad state of the succursal church and had seriously endangered the architecture and the furnishings of the church. After several years of effort to preserve the church from ruin the restoration of the building was begun in 1986 by the Institute for the Protection of Natural and Cultural Heritage supervised by architect Špelka Valentinčič Jurkovič.

Between 1986 and 1991 basic restoration works were performed, which prevented further dilapidation of the church. The roofing above the nave and the presbytery was replaced and the tie against earthquakes was constructed in the attic.

The replacement of the decayed shingle roof followed, yet the original appearance as to the form of shingles and the method of covering was preserved. Before the beginning the wooden coffered ceiling was removed and brought to the restoration studio, together with the wooden pulpit and the northern side altar consecrated to St. Barbara. A new supporting wooden ceiling was constructed in the nave as the foundation for the coffered ceiling returned to the church in 1988. The foundations of the southern wall of the nave were strengthened with concrete dur-



View of the renovated interior. "The building regained its original appearance of a stylistically homogeneous architecture from the turn of the 16th century..."

ing the reconstruction and widening of the road.

The drainage installed along the northern wall at the beginning of the renovation proved insufficient to remove humidity from the church. Therefore a new drainage system with an open ventilation shaft was constructed. Simultaneously the foundations of the nave were strengthened with concrete. The replacement of the roofing and roof covering of the belfry and the outbuilding concluded the basic restoration of the church as the basis for further renovation.

In 1993 the entire interior of the church was surveyed with great precision. Painted crosses were discovered in the conclusions of lateral arches beneath the plaster of the presbytery, and drawings of human figures on the northern triumphal arch wall. Original window openings contemporary to the architecture of the building were discovered on the northern and southern walls of the nave.

In the following year the works continued with test bore-

holes being made in the facade. Apart from the preserved "stitched" edges and consecrational crosses a painted crown was discovered beneath the plaster on the southern wall of the nave and in the presbytery. Original window openings with painted frames and geometrically ornamented jambs were discovered in the interior as well as on the northern and southern facades. The original openings were partly destroyed by subsequent reconstructions, yet it was possible to determine the exact size, form, profile and painting of the Renaissance windows on the basis of preserved elements. It was possible to partly reconstruct and present four window openings, through which the building regained its original appearance of a stylistically homogeneous architecture from the turn of the 16th century. All the paintings in the interior and exterior were coated with preservatives, and subsequently the decayed plaster in the nave was replaced by a new one.

Altar of St. Barbara. "On account of the presentation of the altar architecture painted on the triumphal arch wall the golden Baroque altar was placed against the northern side of the nave..."

In 1995 the paving in the nave and in the presbytery was removed since it was completely decayed in some parts. A new fill and concrete bed with waterproofing were constructed and new paving was subsequently made of artificial stone matching the stone paving of the 17th century in its pattern and dimensions.

The basic principle of the restoration of the facade begun in 1996 was to preserve the original plaster, especially the painted parts, and to make a new one in areas where the old one was utterly destroyed. On account of that the restoration and the building works were performed simultaneously. The

original painting on the facade was restored in the secco technique, while the paintings on the new plaster in the lower part of the nave and the presbytery and on the entire northern wall were reconstructed in the fresco technique. The paintings on the entrance facade could not be retouched due to their bad condition, therefore they were only cleaned.

Both the painted side altars on the triumphal arch wall and the paintings on its internal side and in the presbytery were retouched. After the completion of the restoration the side altar

Renovated exterior of the church of St. Gilbert. "After several years of effort to preserve the church from ruin the restoration of the building was begun in 1986 by the Institute..."

of St. Barbara and the wooden pulpit were returned to the church. On account of the presentation of the altar architecture painted on the triumphal arch wall the golden Baroque altar was placed against the northern side of the nave. In 1997 the restoration of the main altar of St. Gilbert began. The following year the restored altar was returned to the church, and the last item of church furnishings, the side altar of St. Antony, was transferred to the studio.

With the return of the side altar of St. Antony the complete renovation of the church, which lasted over ten years, was concluded. The church was preserved from ruin and restored, and additionally revived in its original appearance.

ALENKA ŽELEZNIK

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Church of St. Pancras

IRN 694

Location Stari Trg near Slovenj Gradec
Time of origin 11th–18th century
Time of restoration 1986–1999
Chief Conservator Janez Mikuž, Svjetlana Kurelac *and assistants* Bine Kovačič, Alenka Horvat
Visits The church is closed, the keys are available at the nearby Slemenik farm on Grad or at the rectory of the church of St. Radegund in Stari Trg.

The building had developed as a series of separate building complexes distinguished by their structure as well as style. Each of the complexes was a separate unit, which holds true particularly of the nave.

Historical sources – particularly those from the period of the signing of the establishment deed of a Benedictine monastery, which was signed by Weriant de Grez in St. Paul in Lavanttal [in present-day Austria] – testify that the castle above Stari Trg was the oldest residential stronghold in Styria in 1091, apart from Rajhenburg. Experts agree that the lower part of the bell-tower of the church of St. Pancras was part of the old castle tower. Three-metre thick walls were preserved on the ground floor of the present bell-tower, with no entrance. That was certainly a remnant of the bergfrid, the most important castle tower which served for defence purposes within the castle complex, without comparison in contemporary Slovenia as to its form.

The castle was a fortified dwelling of the lord of the castle. After the extinction of the family of Spanheim it devolved with the entire estates of Slovenj Gradec to the Counts of Andechs-Meran. Berthold of Andechs, the Patriarch of Aquileia, who was a central figure of Slovene history, paid special attention to that part of his estates. He transformed the former hall of the castle into a chapel. The exterior of the building was homogeneous, the main entrance was on the western side and the top of the portal was enclosed by a tympanum created around the year 1240. The figurative composition with Mary holding Jesus on her left hand between two saints was made in the so-called early drawing style. "The painting of the 13th century was known primarily on the basis of sharply curved drapery on the tympanum of the church of St. Pancras on Grad near Slovenj Gradec."[1] The accentuated contours and other stylistic features of that "al fresco" painting indicate its contemporaneity with the portal and other architecture. The original painting was replaced by a copy, the original being kept in the National Museum in Ljubljana.

1 KOMELJ I.: Dvajset let odkrivanja srednjeveških stenskih slik, *Varstvo spomenikov*, 10, Ljubljana, 1966, p. 44.

◀ Anton Lerchinger, detail of the painting in the dome of the holy stairs. "The holy stairs leaned on the exterior of the building, thus concluding the Stations of the Cross..."

"The castle was fortified in 1477, yet the Hungarians conquered and badly damaged it in 1488, so that the ruins were restored again only around the year 1493. It seems that the bergfrid and the church were restored as well, and gradually the surrounding walls too, while all the rest was left to fall into decay. The northern portal was built up and two round windows were made in the upper extension of the south wall originating from Berthold's period. In the first half of the 16th century the church was fortified as a stronghold, and the bergfrid

The church before the renovation in 1977. "The condition of the monument complex was critical particularly as far as the construction was concerned..."

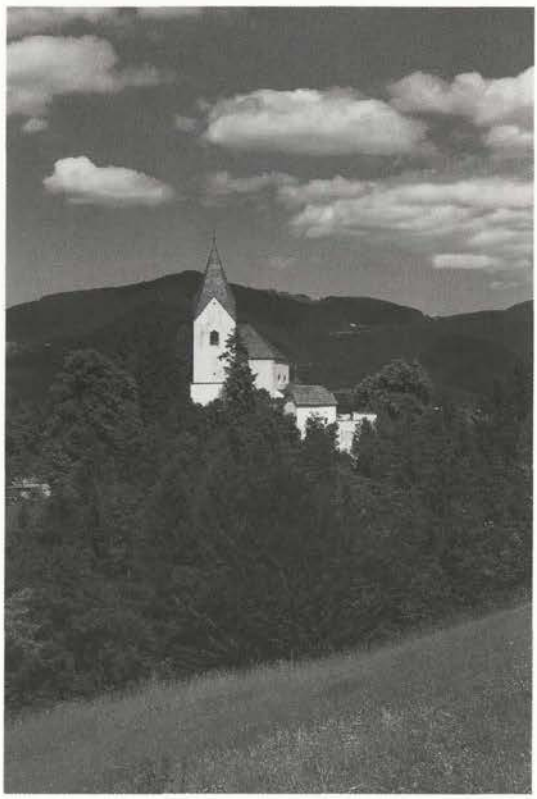
was reconstructed as a bell-tower in 1669 after it had crumbled in 1652. In the period between 1690 and 1695 a three-sided presbytery with a tomb of the same height as the church, yet narrower, was added. On account of that both the eastern windows of the nave were walled in and the eastern field of the vault was transformed."[2]

The church of St. Pancras had undergone the greatest transformation during the Baroque period. A large presbytery was added to the uniform space of the chapel of Berthold the Patriarch. The holy stairs leaned on the exterior of the building, thus concluding the Stations of the Cross leading across the slope from the church of St. Radegund in Stari Trg. The vault of the staircase was painted with scenes of salvation and victory over sin. Scenes of the passion were depicted on the walls. The

2 CURK J.: Mislinjsko ozemlje – kulturna pokrajina, Zbornik Slovenj Gradec in Mislinjska dolina 1, Slovenj Gradec, 1997, p. 194.

frescoes were painted by the Baroque painter Anton Lerchinger in the seventies of the 18th century.

The volume of the monument erected around the year 1240 differed from most monuments in the same cultural area created during the Romanesque period that were subsequently taken over and adapted in the Gothic style. Attention is drawn particularly to the central monolithic column as the bearer of the cross vault. A Roman column found in the ruins of the near-by antique settlement of Colatio was presumably used for



View of the renovated church. "During the works no new evidence of the history of the building was discovered so as to facilitate solving the enigma of this unusual mediaeval architecture..."

it. Most probably the column had dictated the disposition of this unusual building since it defined the entire space, and particularly the four fields of the cross vault. Dr. Marijan Zadnikar stated that churches with square floor plans and central columns as bearers of cross vaults were particularly numerous in the late Gothic period in Austria, yet they were distinguished from the church of St. Pancras by an essential characteristic: apart from the square nave they all had a separate presbytery, which was not the case with St. Pancras until the Baroque period.

The condition of the monument complex was critical particularly as far as the construction was concerned, and its expressive quality was seriously curtailed primarily on account of inappropriate interventions. Sparse conservation works in the past were never finished and were performed without thorough knowledge of the historical substance of the building.

Plasterwork on the external facade was renovated on the basis of surveys. During the works no new evidence of the history

of the building was discovered so as to facilitate solving the enigma of this unusual mediaeval architecture.

Before the beginning of the restoration of the interior traces of paintings were discovered beneath the fallen or removed plaster. The paintings preceeded the construction of the presbytery – they originated from the end of the 17th century.

The plaster on the walls of the nave and particularly on the ceiling had moulded in several places due to the leaking of the roof. Subsequent wall paintings were executed in the secco

The holy stairs. "The frescoes were painted by the Baroque painter Anton Lerchinger in the seventies of the 18th century..."

technique, which produced a series of problems in the restoration: the physical opening of the paintings on the entire surface of the church, strengthening of hollow parts of the plaster with Casein glue, strengthening of coloured layers, filling the missing parts, and retouching. The same procedure was used for the ribs of the vault which were painted as well. The data gathered during the removal of the plaster were used for the reconstruction of the strip-shaped ornament executed in grey-white shades and burnt sienna. The removal of plaster on mouldings revealed remnants of polychromatism, yet insufficient for the reconstruction. An opening of an indefinite purpose was discovered in the north-western corner of the vault construction. It was subsequently closed and the plaster was deepened. There were no remnants of painting on the western wall, while there were clearly discernible traces of two rectangular openings. Another fresco of Mother of God in a frame made of coils was on the southern wall of the nave with

a clearly discernible layer of former frescoes beneath it. The upper layer was dated with the year 16?3; still the first half of the 17th century. A consecration cross was presented on the southern wall – burnt sienna, the indication of an older painting. During the construction of the presbytery part of the painted plaster on the ceiling of the eastern wall by the triumphal arch wall had been damaged. The undamaged part was renovated in the Renaissance spirit.

View from the nave to the presbytery. "The church of St. Pancras had undergone the greatest transformation during the Baroque period. A large presbytery was added to the uniform space of the chapel of Berthold the Patriarch..."

Presentation of the present state

Three types of painting were discovered on the basis of making test boreholes:

- Baroque painting on the triumphal arch wall,
- painting from the end of the 17th century on the southern

Detail of the painted vault in the nave. "Figures of saints and busts of angels were painted among creepers and flowers covering the entire fields of arches in distinctive yellow and violet shades..."

and northern walls,
- painting from cca. 1580 on the vault of the nave.

In the process of restoration and presentation the appearance of the painting on the ceiling became discernible again. Figures of saints and busts of angels were painted among creepers and flowers (floral ornaments of stylized vegetation) covering the entire fields of arches in distinctive yellow and violet shades. The repetitive pattern of angel musicians with their instruments (the lute, flute, mandoline and harp) was discernible in the fields of all cross arches except in those of the south-eastern arch, next to the triumphal arch wall. The motif of angels appeared in junctures of ribs and mouldings. The motif of Veronica's cloth could be traced in one of the fields of the north-western part of the cross arch, while the motif of St. Michael with the sword was painted on the northern edge of the field of the arch, and the painting depicting the Final Judgment ran along the entire northern wall.

Central column with the cross vault of the nave. "Attention is drawn particularly to the central monolithic column as the bearer of the cross vault. A Roman column found in the ruins of the near-by antique settlement of Colatio was presumably used for it..."

The restoration of Baroque altars began simultaneously with the restoration of wall paintings. The altars were badly damaged due to years of neglect and inappropriate interventions in the past. The restorators were often faced with the dilemma whether the restoration would suffice to regain their original appearance since some parts were worm-eaten to such an extent that they simply disintegrated into dust. A lot of work and professional expertise was necessary to obtain their magnificent appearance.

The artistic creativity of the interior of the church was completed by Baroque altars from the second half of the 18th century, the work of local artist Janez Andrej Strauss and sculptor Janez Jurij Mersi, masters of altar painting and sculpture. They had promoted cultural growth in the territory of Slovenia and created an original artistic expression in a period when the artistic creativity in Slovene Styria had reached its pinnacle. The main altar was consecrated to St. Pancras, and the side ones to St. Aloysius and St. John of Nepomuk. The altar of St. John of Nepomuk leaning on the northern wall had hidden the remnants of the former entrance to the private gallery presumably used by Berthold, Patriarch of Aquileia. "This church is the only example where the paintings of Janez Andrej Strauss were not stylistically homogeneous, since they had been commissioned in different periods."[3]

By means of a long-term and qualitative renovation the monument was presented in all its eloquence, which would additionally facilitate further investigation. Considering the rich historical past of the region further archaeological excavations should be performed, on the basis of which the more precise origins of one of the most attractive architectural complexes in Slovenia could be determined.

SVJETLANA KURELAC

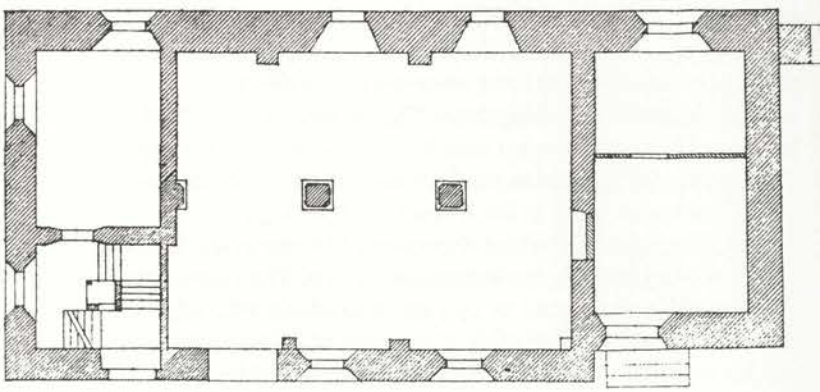
3 COBELJ Š.: Baročni slikarji Straussi, Založba Obzorja Maribor, 1967, p. 99.

Granary

IRN 5843

Location Škofja Loka
Address Spodnji Trg 1
Time of origin 1513
Time of restoration 1989
Chief Conservator Modest Erbežnik *and assistant* Dušan Kramberger
Visists France Mihelič Gallery is open from 12.00 to 17.00.

The town of Škofja Loka was the seat of the so-called Dominion of Loka, which devolved to the Diocese of Freising in 973 by the deed of donation of German Emperor Otto II. The Dominion had been formed by subsequent acquisitions of land by the year 1263. The town properly developed only after a fiscal economy had gradually replaced the barter system, i.e. at the end of the 12th and beginning of the 13th centuries. The feudal organization of the Dominion of Loka differed somewhat from the estates of secular feudal lords and their ministerials in the territory of Slovenia. The Dominion was led by a specially appointed steward who had initially performed all administrative functions. Gradually his duties increased to such an extent that two separate functions developed and were performed by the steward and the granary official. The latter took care of deliberate colonization and profitability of tilled and untilled farmland; the final purpose of his work was a regular influx of the rent. The principal duty of the granary official was to ensure that bondmen paid their obligations regularly (i.e. land register obligations). The function of the civic granary was therefore to collect, store, maintain and sell the tributes in kind with which bondmen settled their obligations to the landowner. Additionally the granary official collected various fines and land taxes, and simultaneously performed the task of the wine-master. While the steward as the representative of the lords seldom encountered his subjects,



▲ Floor plan of the ground floor (Scale: 6mm = 1m).

◀ Detail of the external wall of the granary. "It was recorded in written documents that the granary was 'badly shaken' during the earthquake of 1511..."

the granary official was above all a field-worker. On account of that the landowner strove to appoint granary officials with knowledge of the Slovene language.

Since tributes in kind considerably exceeded the needs of the household of the landowner, large amounts of goods intended for trade accumulated in granaries. The supply consisted mostly of cereals, in the following order according to their quantities: oats, rye, wheat, millet and barley. Cheese was also important as a trading produce. Over 210,000 litres of ce-

Exterior of the granary before the renovation. "The principal duty of the granary official was to ensure that bondmen paid their obligations regularly..."

reals and 12,000 whole blocks of cheese were accumulated annually at the end of the 14th century.

Corn was sold primarily in springtime, in March, when prices were favourable for the seller. When the granary was open for sale, all other trade in the Dominion was stopped; thus the landowner determined the prices that were higher than regular daily market prices. The granary official kept a special granary register in which he recorded profits from sold goods and income from fines imposed on bondmen for offences against their obligations. The money collected by the granary official was handed over to the steward every fortnight. The granary official had to produce the register of all income and expenses annually at the festival of St. George.

It was recorded in written documents that the granary was "badly shaken" during the earthquake of 1511. The renovation of the building took place in 1513 simultaneously with other administrative buildings of the Dominion of Loka. A memorial plaque with the arms of Bishop Philip II executed by stonecutter Jacob Schnitzer testified to the renovation.

The granary was part of the town walls until the middle of the 18th century, and its eastern section was integrated into the defence tower, clearly discernible in old vedutas.

The floor plan of the granary was rectangular and it was located in the east-west direction. It was stone-built, with no plaster, and consisted of four floors. The purpose of the building (i.e. storage of corn) was determined by the construction of the western part consisting of halls with stone columns on the first three floors. The timber beams on the ground floor and the first floor were supported by stone columns of square sections with cut edges. The massive stone columns supported the shallow tub-shaped vault of the cellar. The columns grew thinner

Exterior of the granary now. "The exterior of the building had hardly changed over the centuries..."

from floor to floor and were replaced by timber ones on the third floor. The internal communication route was in the eastern part of the building, originally a defence tower. The original entrance to the granary was on the ground floor from the courtyard on the southern side, where the memorial plaque was installed in 1513. The present stone portal dated from the 19th century.

The purpose of the building had practically not changed since the 16th century and until the renovation; the granary served as a storehouse. In the middle of the 19th century it was in the possession of the innkeeper family Deisinger from Zgornji Trg (Upper Square), who kept there hops and barrels. In 1912 it was bought by the brewing company Union from Ljubljana. After the Second World War it was assigned by decree to the fruit trading company Sadje-vino Kranj, and since 1966 it has been in possession of the hat manufacturers Šešir.

After the renovation of the building in Spodnji Trg 2, next to the granary the Crafts Association proposed that the granary be assigned for a permanent exhibition of crafts. The Museum of Loka opposed the proposition; they believed the building should be used as a gallery for the presentation of art in the region of Loka since the 19th century. The first plans were drawn up by the Faculty of Architecture in Ljubljana, and the

plan for the adaptation by architect Ciril Oblak. There were some doubts about the methods of raising funds for the renovation and the subsequent maintenance of the building. The initiative for the renovation was the promise of painter France Mihelič to leave a collection of his artworks to the town of Škofja Loka provided a proper gallery be ensured. In 1989 the Committee for the Restoration of the Granary was established.

The unanimous decision of the Committee was that the renovation begin at once in order to prevent further damage to

France Mihelič Gallery. "The initiative for the renovation was the promise of painter France Mihelič to leave a collection of his artworks to the town of Škofja Loka..."

the building. It was more difficult to determine the programme of the gallery according to the floors of the building or, rather, to meet all demands: a public programme on all floors, monument preservation conditions, and the goal that the building be self-supporting financially. Finally an appropriate programme was prepared for all floors of the building meeting almost all the demands:

- cellar: restaurant,
- ground floor: public programme (a bank),
- first floor: a gallery (permanent exhibition of the works by France Mihelič),
- second floor: gallery (artists from Loka),
- loft: storerooms.

The exterior of the building had hardly changed over the centuries. The greatest changes took place on the eastern side: in the second half of the 18th century the town walls and the upper part of the defence tower were pulled down. The remnants of the tower were presented on the southern side beneath the eaves. According to the arrangement of the windows the stone portal from the 19th century presumably replaced the original entrance on the southern side.

The interior of the building was transformed in the western

part on all floors except in the cellar in the 20th century. A concrete staircase was constructed and a freight lift. Dividing walls were erected between the stone columns.

The requirements of the monument preservation service were the following:

- to preserve the stone-built construction without plasterwork,
- to preserve and restore all stone-cut details (windows, portal, reliefs),
- to present the preserved parts of the tower beneath the eaves on the southern side,
- to re-establish the original conditions of the western part by the removal of the staircase, the lift and the partition walls and thus unify the halls again. To restore the communication between the floors by the removal of the brickwork between them and by a new staircase, thus ensuring the openness of the former tower from the ground floor to the attic. The demand to preserve and restore all stone-cut architectural elements was also logical: the stone columns, window frames and consoles. All the timber beams were preserved as well.

The building had to be structurally restored as well. The appropriate solution determined by the monument preservation service and the Faculty of Architecture was to bind the walls using lateral metal ties. Ferro-concrete slabs were constructed between the floors, through which the original height of the rooms was lost.

A new entrance had to be constructed on the eastern side. The decision was reached not to use the historic style of projecting roofs. Therefore a completely modern entrance was planned, yet it was not executed properly. The renovation of the interior had to make the character of old rooms correspond with modern technical requirements and furnishings in accordance with the new functions. In the first place all the technical equipment had to be installed to be as inconspicuous as possible. According to the demand of France Mihelič the architect Svetozar Križaj took part in the planning of the design and furnishings of the galleries and the staircase.

MODEST ERBEŽNIK

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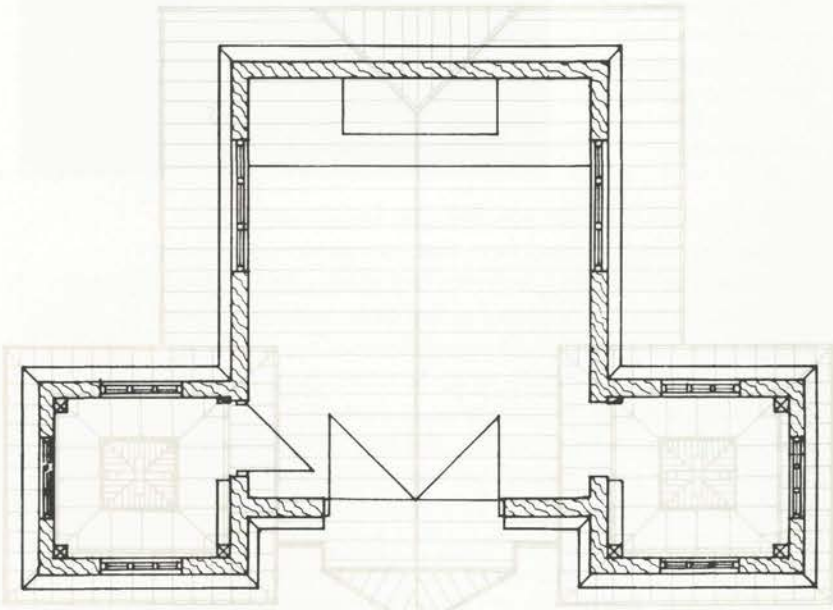
Russian Chapel

IRN 855

Location Vršič
Time of origin 1917
Time of restoration 1991–1996
Chief Conservator Renata Pamić

The First World War and the battles between the Italian and Austro-Hungarian troops on the Soča [Isonzo] front in the years between 1915 and 1917 demanded rapid manoeuvres and military communications between the front and the hinterland. Therefore the road from Kranjska Gora to the Trenta valley over the Vršič mountain pass was of great strategic importance. In 1915 the military command in Villach engaged over 10,000 Russian prisoners of war for the construction of the road. The construction was technically very demanding. The original stone-built buttresses, and drainage channels have been preserved to the present. According to the plan the road should have been opened by Archduke Eugene and it was also named after him. The entire area between Kranjska Gora and the Trenta valley was a building site with huts for prisoners. In spite of avalanche protection and warnings of the local population, the construction works continued. In March 1916 a snowslide occured from the slope of the Mojstrovka mountain. It buried numerous prisoners and some Austrian guards. The

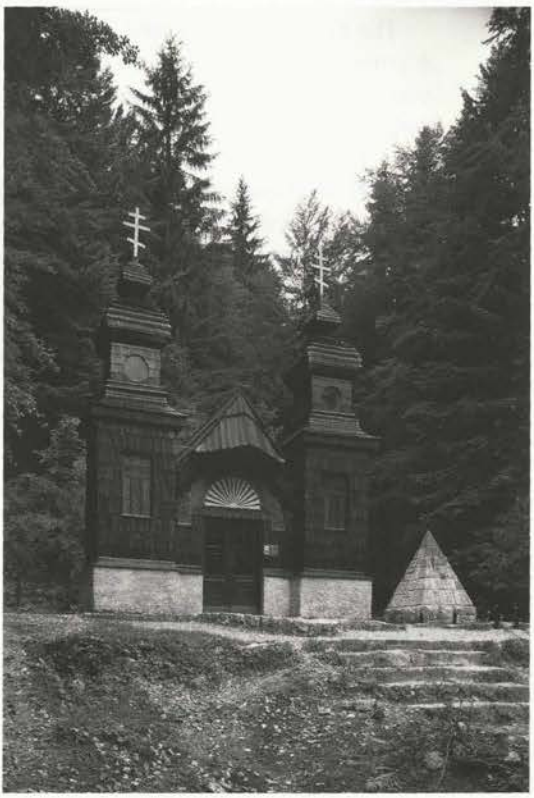


▲ Floor plan of the chapel (Scale: 18mm = 1m).

◀ Detail of the facade and window. "Whether to the north or south, every road leads to a destination..."

exact number of casualties was not known; the data in literature varied. The commonly established number of 272 was entrusted to the church warden by priest Andrej Krajec who was in office in Kranjska Gora between 1911 and 1920 and who buried the dead and thus had access to information.

A simple chapel with two bulbous towers in the Russian style and a tomb with a stone pyramid were constructed by the surviving prisoners in memory of their fellow comrades in 1917. A timber construction was erected on concrete founda-



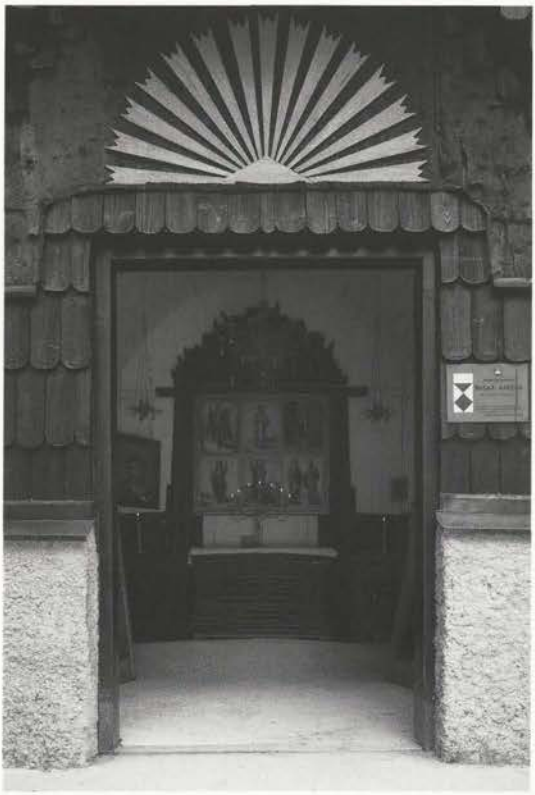
Pogled na kapelico in grobtomb. "A simple chapel with two bulbous towers in the Russian style and the tomb with a stone pyramid were constructed by the surviving prisoners in memory of their fellow comrades in 1917..."

tions, and the walls were panelled with boards and bark. A photograph was preserved from that time depicting Russian prisoners and Austrian guards in front of the chapel. There was pasture around the chapel at that time, and the near-by woods were cut down for the construction of the road. The Russian society in Ljubljana strove to establish an alpine park by planting trees, by the prevention of pasture in the woods and by appropriate fences around the area. During the First World War the surrounding area was planted with larches, pine trees and tsugas. In was only in the fifties that the broader area was deliberately reforested.

On account of the overgrown area the chapel began to deteriorate rapidly. The documentation of the existing conditions revealed that the construction was in a very bad state. Dilapidated timber in some parts of the towers and decayed shingles were the cause of the leaking of the roof. The lime plaster fell off the wooden panelling of the walls. Parts of the altar made of

round pieces of pine wood were moulded, humidity had destroyed most of the icon reproductions, the candlesticks and chandeliers were robbed of several original parts.

A plan of the chapel was prepared with a detailed list of inventory and necessary works for the building, its furnishings and the surroundings. A decision had to be reached concerning the inventory of the chapel. Visitors from all parts of the world had namely brought various souvenirs, pictures and other articles. They had to be selected and the furnishings ar-



View of the interior of the chapel. "Visitors from all parts of the world had brought various souvenirs, pictures and other articles..."

ranged. Apart from the original altar with the iconostasis, and the original chandeliers and candlesticks, there were only a few quality reproductions of icons and the photograph from 1917.

The notes of conservator Dr. France Stele from 1921 revealed that the icon of Mother of God from Chenstohova had disappeared on account of burglaries at the chapel. Unfortunately, there were more recent instances of the same nature that we know of. The door was broken several times and a valuable chandelier had disappeared. On account of crowds in the chapel the altar corner made of pine-wood was demolished. Pine from the surrounding woods was utilized for its reconstruction. Missing parts of the chandelier and candlesticks were made according to the preserved ones. They were cleaned and gilded. The chapel is locked, yet visitors can now still view it, write their names in the register, donate money and ring the bells. The wooden grate on the door was removed and placed on a special frame that can be opened. The door has remained

unchanged with respect to its shape.

The chapel was still exposed to humidity. In 1991 vertical insulation of the foundations and drainage were made. The rotting of the internal wooden panelling was prevented by this intervention. The replacement of wood and shingles on the towers followed including the covering of the roof with larch shingles. The roof was insulated first and the decayed borders were replaced. The shingles of various sizes for the bulbous towers had to be manufactured manually. The external walls were cleared of algae

Bell-tower of the chapel. "The shingles of various sizes for the bulbous towers had to be manufactured manually..."

and moss and coated with wood preservatives.

The tomb was protected from the treading of visitors by small metal posts. Apart from the chapel and the tomb the surrounding area had to be landscaped. The stone-built stairs were renovated, the grave of a Russian prisoner was rebuilt, the fence was mended, the bed of the brook was cleared and deepened, and wild bushes were cut down. Stone and wood from the surrounding area were utilized for the renovation.

The historical role and the international character of the monument demanded a proper presentation. Therefore a board was erected with a description of the events concerning the chapel in five languages.

The graves of Russian prisoners under the Erjavčeva hut were renovated on the occasion of the 80th anniversary of the tragic events on Vršič. The graves were simple mounds with edge stones and a stone-built tombstone made of quarry stone. There were 63 prisoners buried in 9 graves in the lower burial

ground below the hut, and 3 graves in its upper part. The renovation dictated an unaggressive intervention on account of the coincidental arrangement of the graves and the preservation of indigenous vegetation in the surrounding area. The graves were therefore renovated with original materials and in their authentic forms. A wooden cross was erected on the renovated concrete foundation. Both burial grounds were enclosed in a wooden fence and marked with information boards. The selection of the colours, materials and forms of the boards conformed to the regulations of Triglav National Park.

The Russian cross by the road to Vršič was renovated, including the plaque with the verses of the Austrian writer Peter Rosegger:

"Whether to the north or south, every road leads to a destination.
Whether in war or in peace, God's will prevails."

The chapel and burial grounds were marked by the sign of the Hague Convention to emphasize the area of a monument of special historical significance. The registers kept by the Tourist Board of Kranjska Gora indicate that Vršič is a popular tourist destination offering possibilities for various educational and sports activities. The restored monuments on Vršič are an expression of reverence for the dead, yet their cultural and historical role transcends national borders. The annual memorial service attended by representatives of the Slovene and foreign church and political public testify to that.

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The Pocar Farm

IRN 879

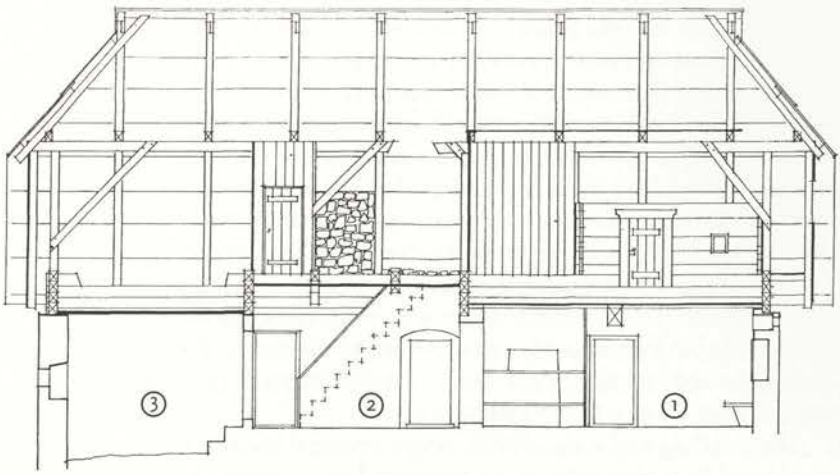
Location Zgornja Radovna
Address Zgornja Radovna 25
Time of origin 17th–19th century
Time of restoration 1990 –1999
Chief Conservator Vladimir Knific

In the past when the Alps were covered with ice and snow, a mighty glacier cut a valley into the mass of the Julian Alps. The valley was formed with deep and steep slopes. This is the present alpine valley of Radovna delineating the mountainous plains of Pokljuka and Mežaklja.

Radovna reached to the core of the Julian Alps, and harsh climactic conditions prevailed in the valley on account of that. Winters there are long and cold. The snow and ice in the narrow, shaded valley beneath the northern edge of Pokljuka prolong the winters by several weeks. On the other hand, violent storms in the summer often cool summers in the valley. The inhabitants of Radovna had always had to adapt to such climatic conditions.

There were several isolated farms in upper Radovna in former centuries. Their names were: Pri Požrvu, Pri Klemenu, Pri Psnaku, Pri Gogalu, Pri Guharju and Pri Pocarju.

The archive discovered in the Pocar farm contained over one hundred documents concerning the farm. The oldest was dated with the year 1609. It recorded the sale of the hill pasture Stresena Loka, and it can be reasonably believed that the document indicated the possession of the present Pocar farm.



▲ Cross-section of the ground floor (Scale: 5mm = 1m); 1 the "house" with the entrance to the closet, 2 corridor with stairs to the attic and the entrance to the black kitchen and the closet on the northern side of the house, 3 cellar

◀ Kitchen utensils. "Numerous generations lived at the farm in the course of centuries, yet the farm is empty now..."

The name of "Potzer" was first recorded in a document written on 16th June 1672 at Bled. Numerous generations lived at the farm in the course of centuries, yet the farm is empty now. The purpose of the restoration of the farm as a museum was therefore to document at least partly the way of life and work there and to present the architectural heritage of times past.

The economic base of the Pocar farm was the possession of land, the stock-breeding connected with it and various additional activities like the baking of charcoal in the woods of

Access to the Pocar farm. "In spite of the extensive estate the building site for the farmhouse was carefully and economically selected so that the entire complex of the house with outhouses was located along the former road across the estate..."

Krma and earnings from the transport of charcoal to the ironworks in Javornik near Jesenice, which was discernible from the documents from the years 1780 and 1793.

The former possession of woods, pastures, hill pastures, meadows and fields testified to the former economic power of Pocar farm. The document of the Provincial Court of the Dominion of Bled from 20th September 1828 recorded the entry in the land register when a new owner gained possession of the property. In spite of the extensive estate the building site for the farmhouse was carefully and economically selected so that the entire complex of the house with outhouses was located along the former road across the estate: the stable, the barn and adjoining woodshed, another stable for small cattle, a wooden pigsty and an extended hay-rack.

The dwelling was a stone-built, single-storeyed house with a traditional floor plan with rooms connected by a central corridor. The main room was the so-called "house" with an earthen stove and a side closet. Access to the black kitchen (i.e. a kitchen with an open fireplace and originally without a chimney), the closet for the retired farmer and the cellar for the storage of food (carrots, turnips, cabbage, etc.) was through the

corridor, as well as to the attic with a floor plan that matched the ground floor. The rooms in the attic were divided merely by boards between the rafters of the roof. The attic served for the storage of various articles and equipment.

The most important room in the attic was above the "house" containing two large wooden chests for corn. A special, tightly closed wooden granary was above the "house closet" (dated 1794) for the storage of meat, lard, minced lard, flour, honey, brandy and other provisions and household tools.

The "house" in the Pocar farm. "The year 1775 incised on the beam in the "house" probably marked the time the construction was completed or the residents moved into the new house..."

Hay was kept in the attic above the cellar. A small joiner's workshop for the manufacture and mending of farming tools was above the room for the retired farmer. Bedsteads were kept in the room above the corridor, and the attic also served for the storage of chests.

The floor in the living rooms was made of wood, except in the cellar. The floor in the room for the retired farmer was of particular interest: the boards were fixed on the foundations with tacks made of larch wood.

The ceiling in both closets was made of timber beams and plastered. The ceiling in the "house" was made of profiled boards supported by a strong supporting beam in the middle, dated with the year 1775. The ceilings in the corridor and cellar were made of roughly hewn boards with a supporting beam; only the black kitchen had a stone vault.

There were earthen stoves in the "house" and in the room for the retired farmer. Traces in the plaster of the "house

closet" indicated that there was a stove once and the room used to be heated. The fireplaces of all the stoves were in the black kitchen, and there was also a built-in "pig" kettle for the preparation of pig fodder. A stone-built chimney was located above it in the corner of the vault. Both closets had the so-called "leva", an open fireplace for pokers which were used for lighting.

A water stand with wooden pails was positioned in the corridor between the doors to the "house" and the black kitchen, and a bowl stand was hung above it. Water used to be brought to the

The closet. "...an inventory and selection of the furnishings of the Pocar farm was performed that followed the spontaneous distribution of items created by the inhabitants over the decades and centuries, as they scattered, moved and stored various articles for everyday use or disposal throughout the entire house..."

Pocar farm from a distant brook. At the beginning of the century a concrete well for rainwater was constructed in the yard. Waterworks were constructed only a few decades ago and only as far as the stable; there was never running water in the house.

The renovation in the last few years established that the house was built as a new construction over the entire floor plan. The year 1775 incised on the beam in the "house" probably marked the time the construction was completed or the residents moved into the new house. The building was constructed according to contemporary technology, yet with several additions and adaptations to the house.

The corridor used to be plastered with rough plaster (of the same structure as the one in the cellar), and a finer coating was added subsequently, perhaps decades later. Stone-built stairs leading to the attic were constructed in the corridor, prior to the new plaster. The adaptation was clearly discernible since a part of the beam above the corridor was sawn off and the remnant simply supported by the wall of the stairs.

The stairs were presumably constructed simultaneously with the chimney. Traces of smoke were discernible on the

walls of the corridor and the beams of the attic, which indicated that smoke passed freely through the kitchen door to the attic before the construction of the chimney.

The date 1794 incised on the ceiling beam of the granary in the attic presumably marked the construction of this timber room. Missing beams of the roofing sawn off for the entrance proved that the granary was constructed subsequently.

Both poker fireplaces in the closets were constructed later on, after the construction of walls and the fine plasterwork in

Renovation of the outhouses. "The walls of the hayloft were panelled with vertical boards fixed with wooden tacks to the beams of the supporting timber construction..."

the closets. There was another poker fireplace in the "house" too, yet it was removed at the beginning of this century. It was replaced by a wall closet at the same location, next to the door leading to the corridor. Remnants of an old air duct were also discovered in the wall.

The stove in the room for the retired farmer was constructed in the previous century. It is not known when the stove in the "house closet" was removed. A foundation stone of the stove was discovered in the corner of the closet and the opening of the fireplace of that stove was discovered in the black kitchen, partly walled in. Perhaps the stove was removed so that the heat would not damage the provisions stored in the attic room above it.

The ceilings of both closets were plastered subsequently, and in this century a new, higher door of the closet for the retired farmer was fitted in. All the windows of the house were also enlarged, with the exception of the cellar. The form of the window openings was thus transformed so that the rooms gained better illumination. Electricity was installed in recent decades.

The renovation of the floor-boards and the filled-in foundations revealed that the house was constructed on a meadow

mound. The stone-built walls stood on a humus layer of the terrain, without proper foundations.

No traces of older buildings were discovered within the existing floor plan, which confirmed the assumption that the entire house was erected in 1775 at a new location.

A thin layer of charcoal was discovered in the fill beneath the floor-boards of the "house", the closet and the corridor, presumably as thermal insulation, and beneath it another layer of sand and humus. Remnants of older floor-boards and some shards were discovered in the sand, some bones (mostly in the kitchen), coins (the oldest with the date 1765) beneath the benches and the table, and some buttons near the door to the closet. Nails and other scraps of iron were discovered in the corner between the window and the door to the "house", under the shelves for joiner's tools which had remained there until 1993. A thin, oval-shaped layer of mortar was discovered in the corridor, the place where the masons had presumably prepared mortar.

The exterior of the house was decorated with a fresco of Mary of Višarje and a smaller fresco in a semi-circular niche depicting Jesus on the cross and Mary. Ridged roofs with gables were constructed on the house and the outhouse and were covered with boards. A wooden gutter which led rainwater to the well in the middle of the farmyard was installed only on the house. There was a small fenced-in garden, the so-called "garkelc", containing an elder bush and a box-tree.

In 1993 an inventory and selection of the furnishings of the Pocar farm was performed that followed the spontaneous distribution of items created by the inhabitants over the decades and centuries, as they scattered, moved and stored various articles for everyday use or disposal throughout the entire house (c.f. V. Knific, Inventarni popis predmetov v stavbi Zgornja Radovna št. 25, Etnolog 5 (LVI), 1995, pp. 315-362). Only part of the equipment was presented as a museum display; the rest is kept in Jesenice Museum.

The outhouse was a two-storey building with a partly stone-built ground floor and the first floor made of timber. It was covered by a ridged roof and had two gables. A small stable for sheep leaned on the western front as well as a partly stone-built bridge for access to the barn. A woodshed leaned on the outhouse on the eastern side.

The main outhouse was of a rectangular floor plan. The ground floor (the stable) consisted of four independent rooms with entrances on the southern side, from the yard. The stables for cattle and horses were next to the house. The external walls were stone-built, and the internal one next to the sheep stable was made of timber.

There was a smaller and narrower stable for goats adjoining the sheep stable. The western part of the building was a shed for leaves with two stone-built walls and two timber ones. It was interesting to discover after the removal of leaves that the shed was erected on a terrain mound that had not been levelled.

There were two main rooms on the first floor of the out-

house: the barn with the floor and walls made of timber, and the hayloft enclosed by vertical boards and the beams and crosses of the timber construction. The rooms on the southern side were extended by a narrow balcony: the part in front of the barn served as a room for chaff, and there was a steep staircase in front of the hayloft. The balcony served also as a projecting roof above the entrances to the stables on the ground floor.

There were steep stairs inside the hayloft leading to the attic for the storage of hay. The floor of the barn was made of rough, tightly fitting wooden planks, and the floor of the hayloft of small beams that covered the stables for sheep and goats beneath. The ceiling of the cattle stable was made of double boards with a space in between for airing so that the fumes from the stables could not pass to the hayloft above.

The walls of the stables used to be plastered, yet the roughcast was only preserved on the exterior. The stone-built walls of the shed for leaves were never plastered. The foundation walls were badly damaged and had to be restored.

The walls of the hayloft were panelled with vertical boards fixed with wooden tacks to the beams of the supporting timber construction.

The outhouse was constructed in two phases. The shed for leaves was added to the original building on the ground floor, the wooden floor was made on the first floor, and the entire building was covered by a uniform roof construction. The woodshed was added subsequently as well as the sheep stable.

All the rooms of the renovated outhouse function as a museum. Farming tools and carts are exhibited inside the building together with information boards presenting Triglav National Park where the valley of Radovna is located.

The smaller outhouses (the sheep stable, pigsty, cart shed and well) were preserved only as constituent parts of the farm. The hay-rack and the trees around the house – lime-trees, elms and ash trees, the twigs of which used to be cut as fodder for goats and sheep during winter – have remained outside the fence so as not to curtail the neighbouring meadows and pastures.

The Pocar farm at Zgornja Radovna No. 25, formerly Radovna No. 13, is a cultural monument with museum artefacts, and it functions as an information centre of Triglav National Park. Guided tours are given by the neighbours in cooperation with the Park.

VLADIMIR KNIFIC

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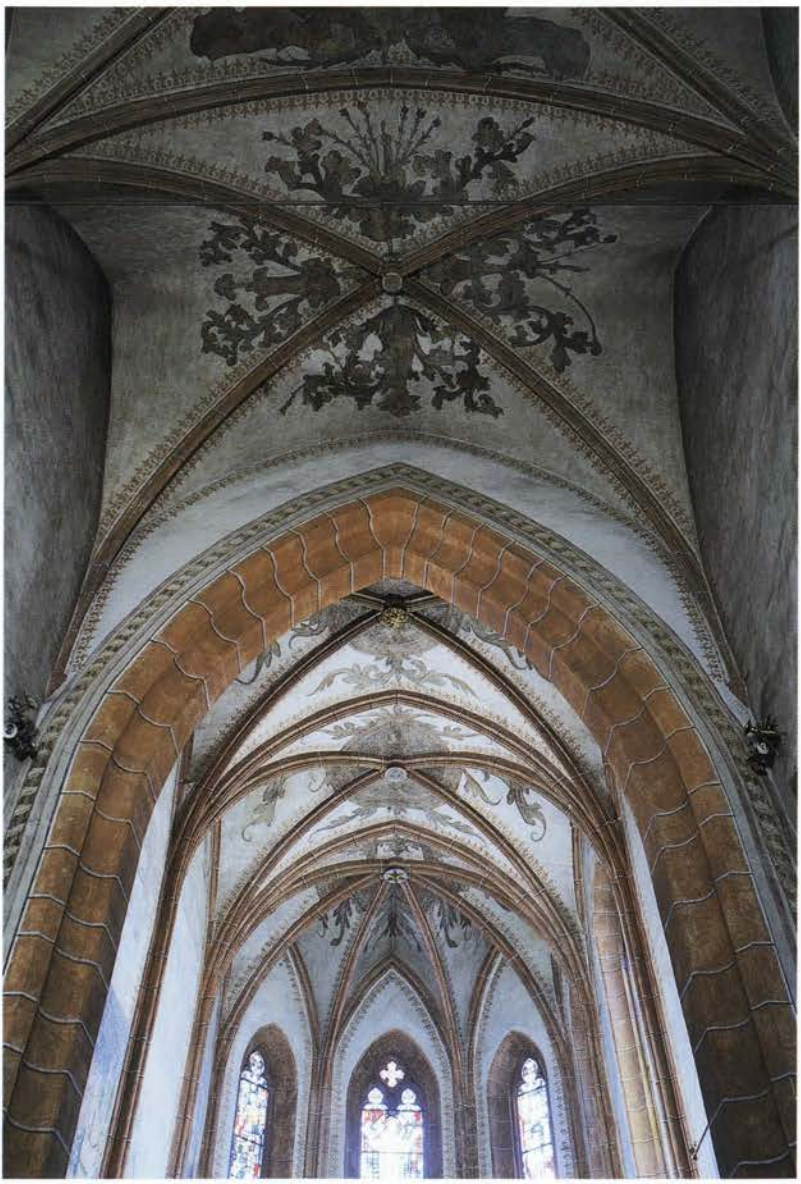
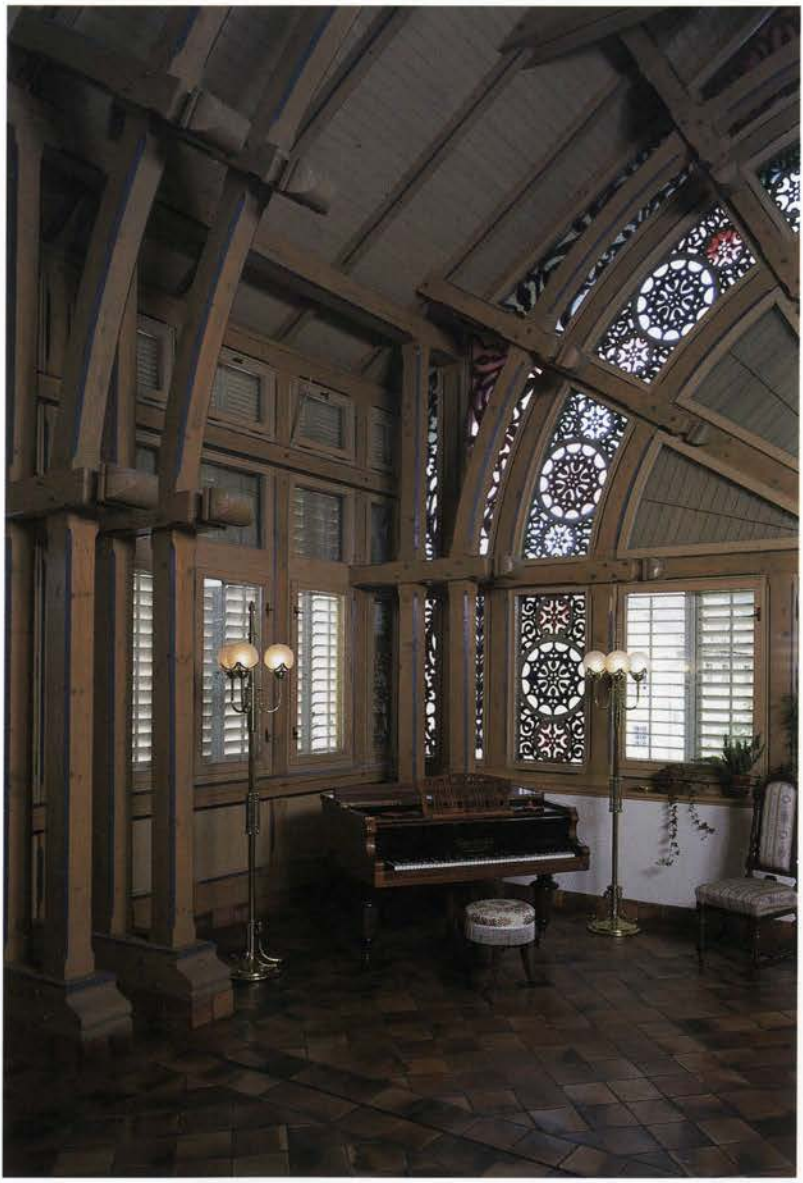
Colour Reproductions



Celje: Church of St. Daniel

Celje: The Pelikan Studio



Cerklje na Gorenjskem: The Hribar Villa

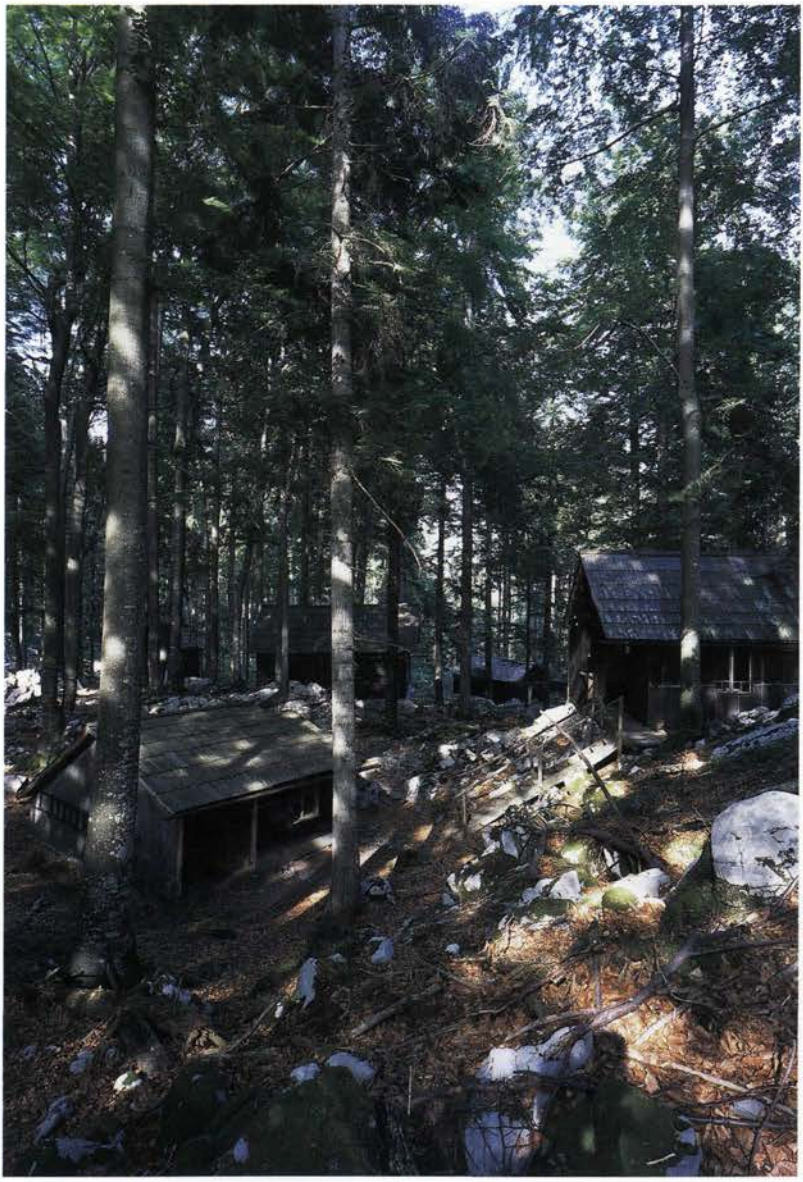
Cerovo: Stronghold

Črnomelj: Archaeological Site

Sv. Duh overlooking Dravograd: Church of the Holy Spirit

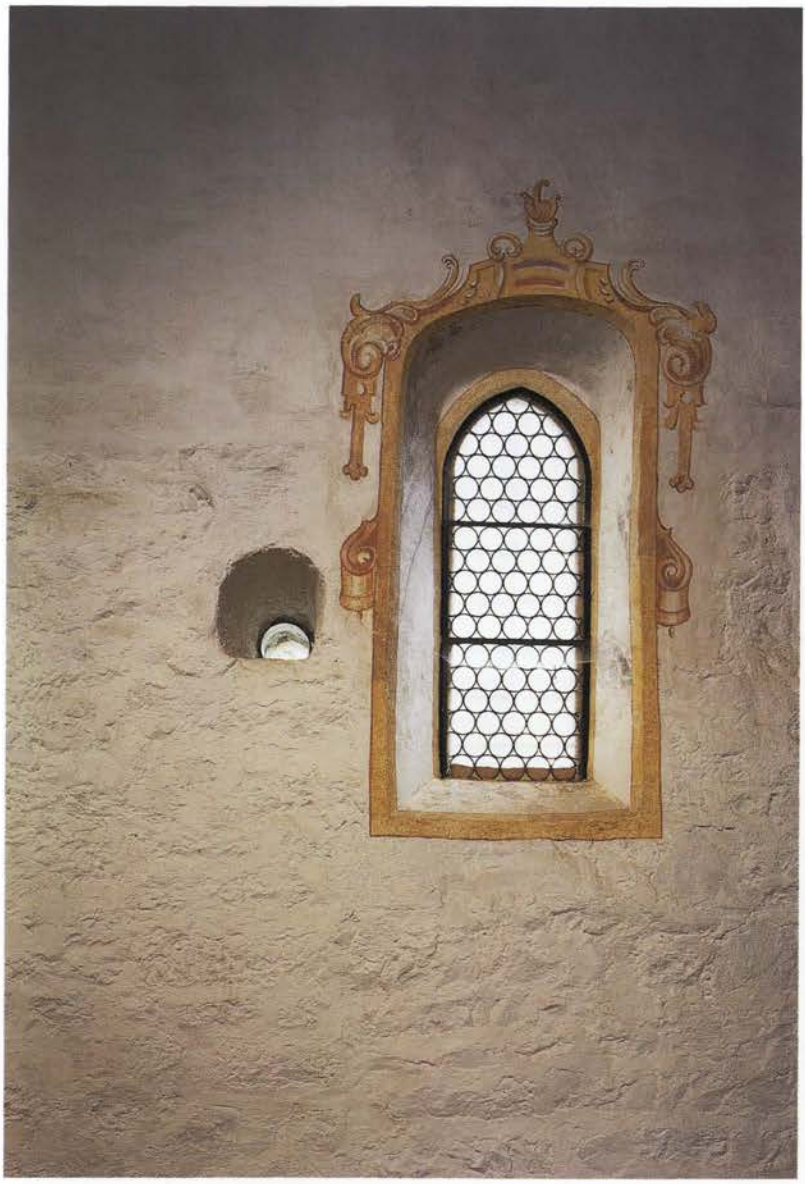
Dvor near Žužemberk: The Auersperg Ironworks

Grad: Castle



Kočevski Rog: Base 20

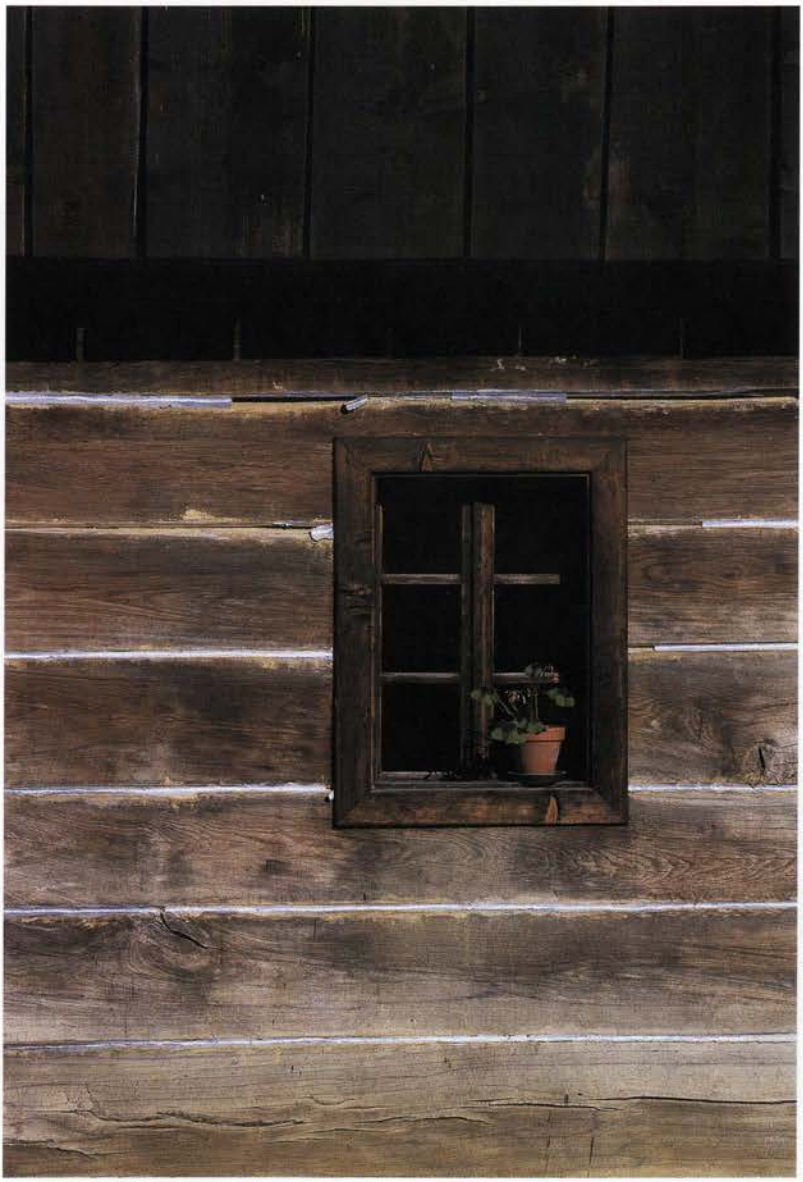
Koper: Town Square



Kranj: Chapel of St. Peter

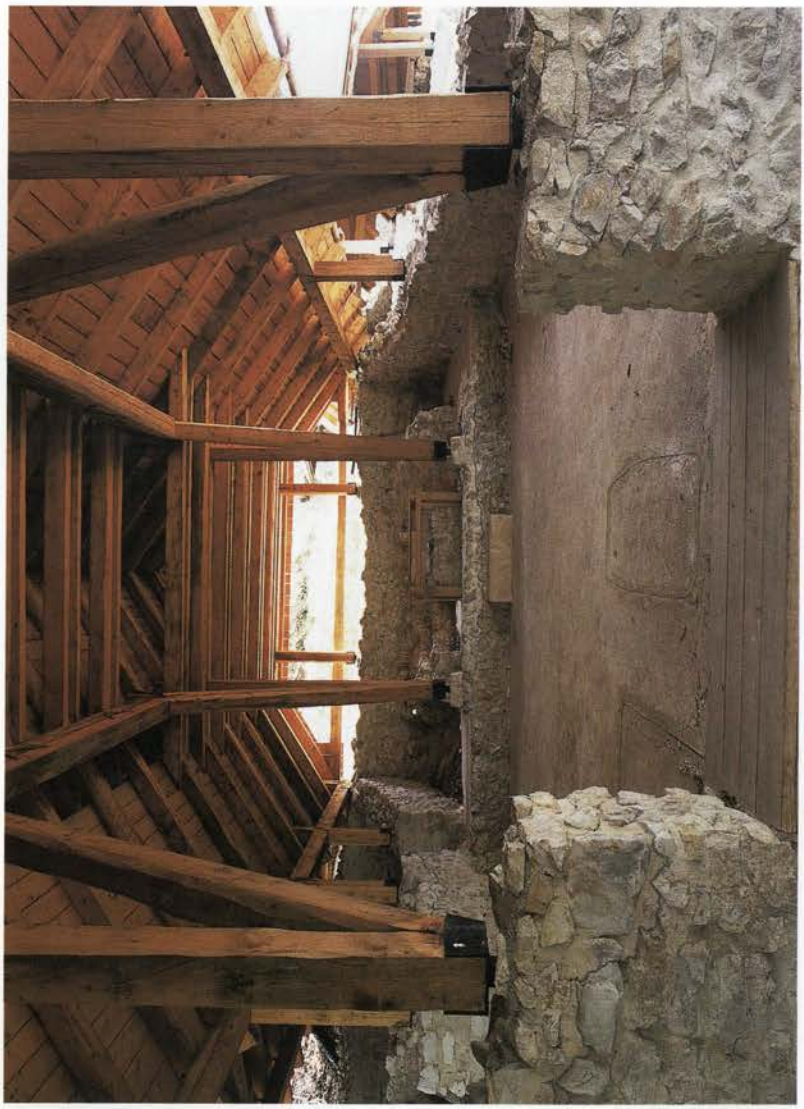
Ljubljana: Lime-kiln in Podutik

Ljubljana: Avenues of Kranj Regional Building Association



Pleterje: Open-air Museum

Podsreda: Castle

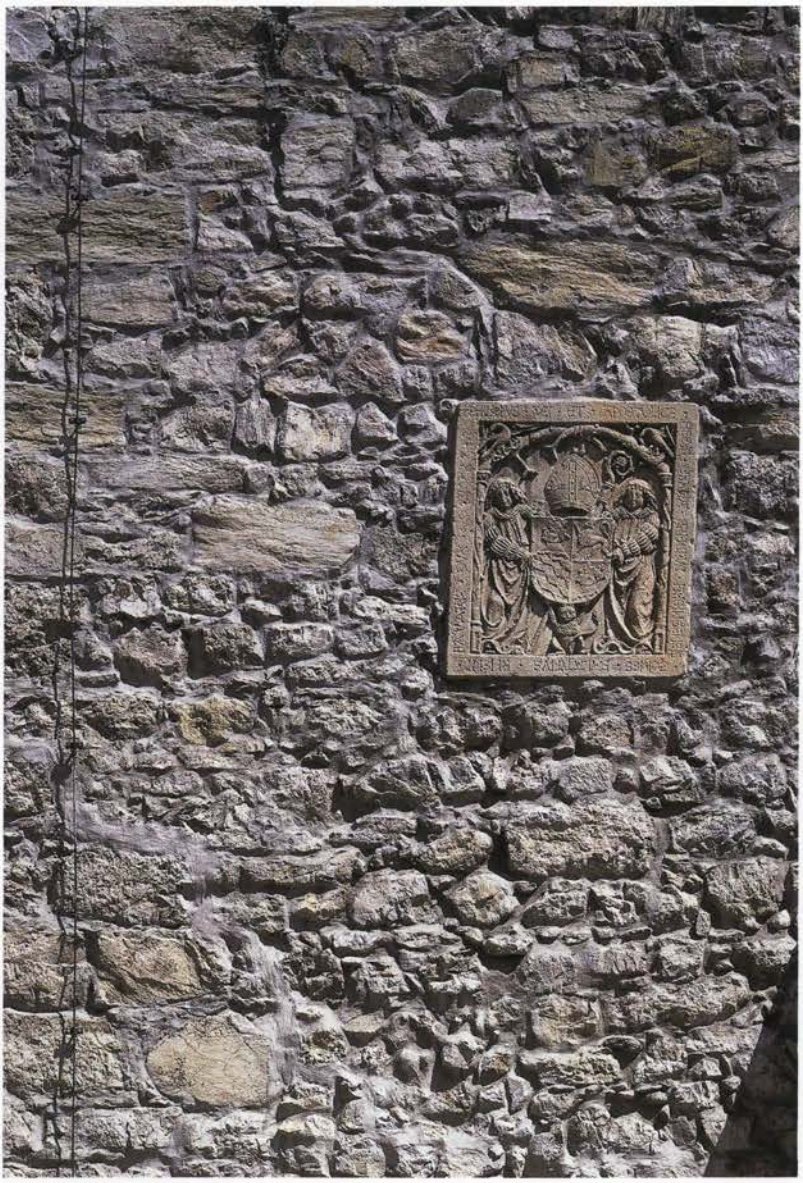


Potoki near Žirovnica: Archaeological Site of Ajdna

Ptuj: The Orpheus Monument

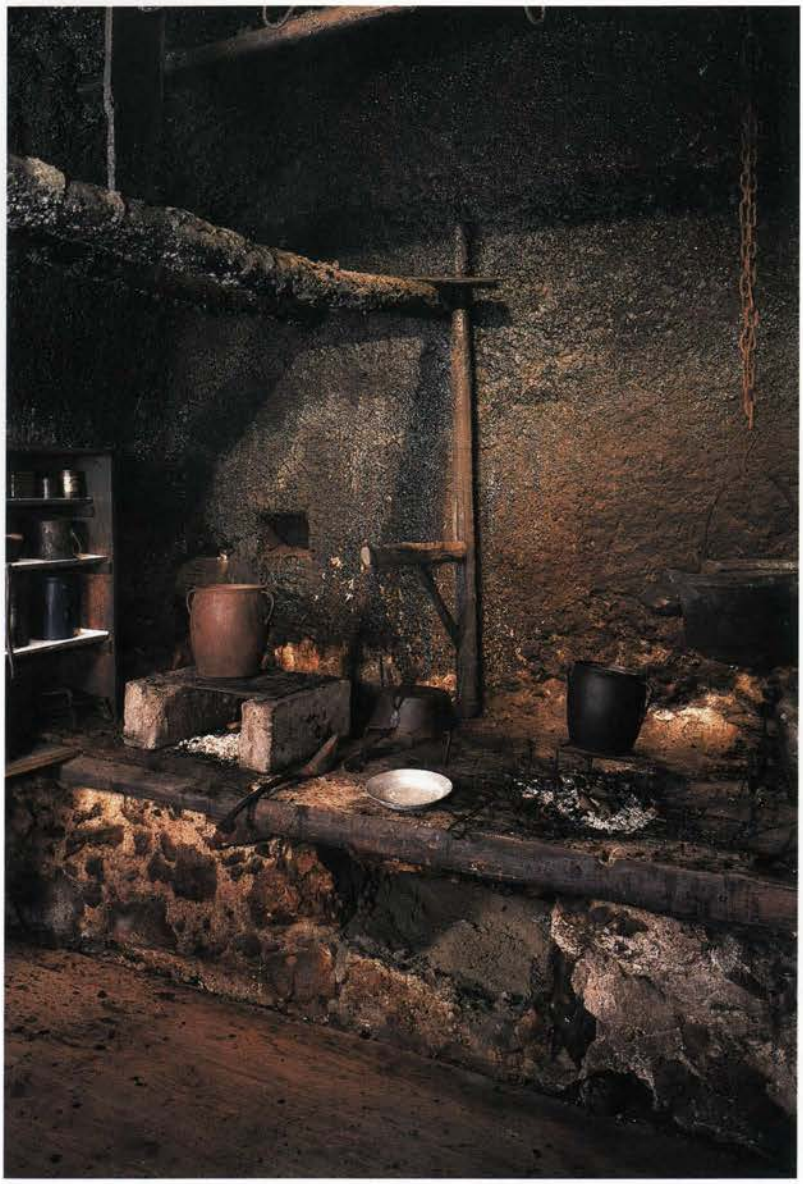
Ribjek: Church of St. Gilbert

Stari Trg near Slovenj Gradec: Church of St. Pancras



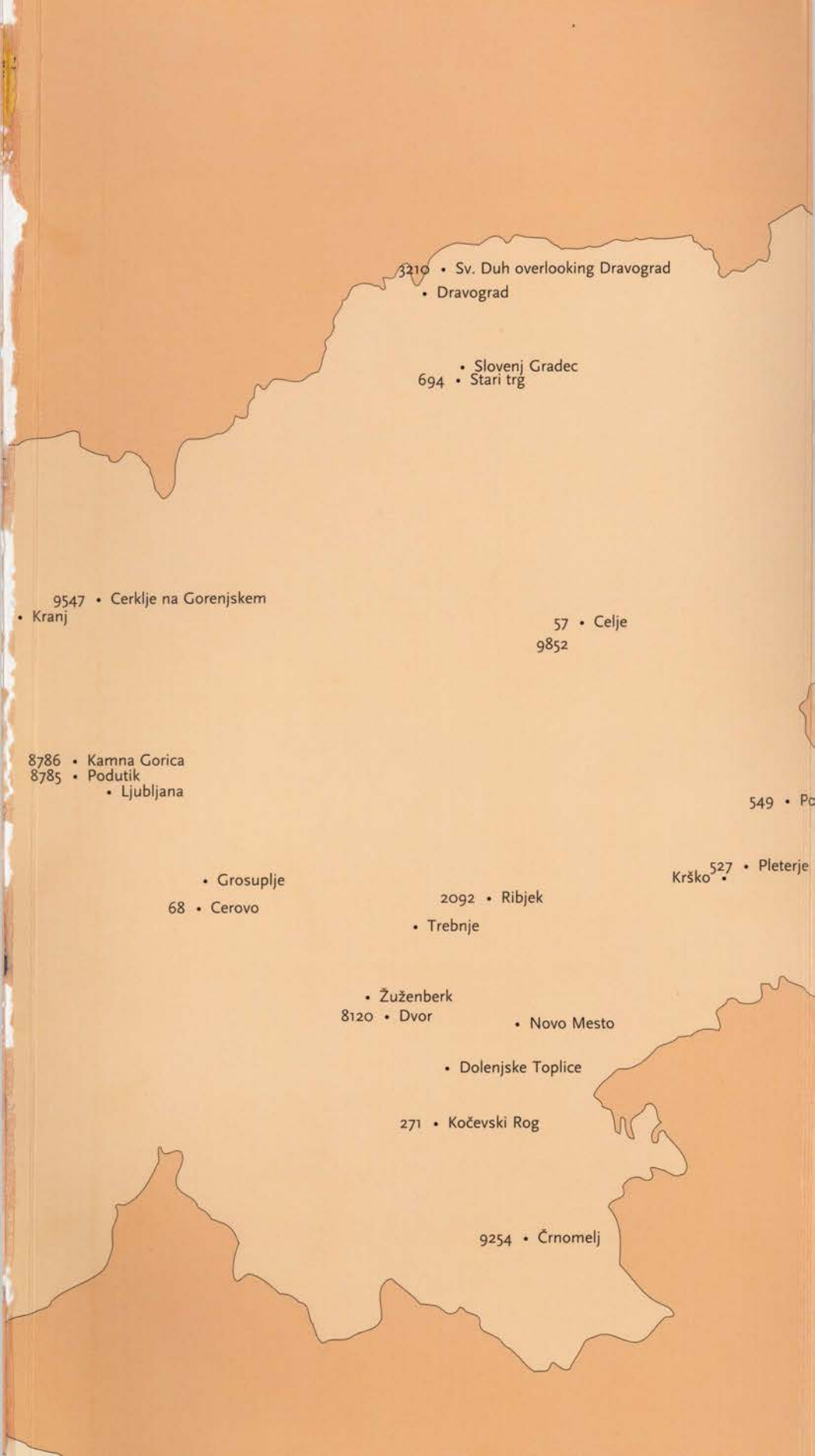
Škofja Loka: Granary

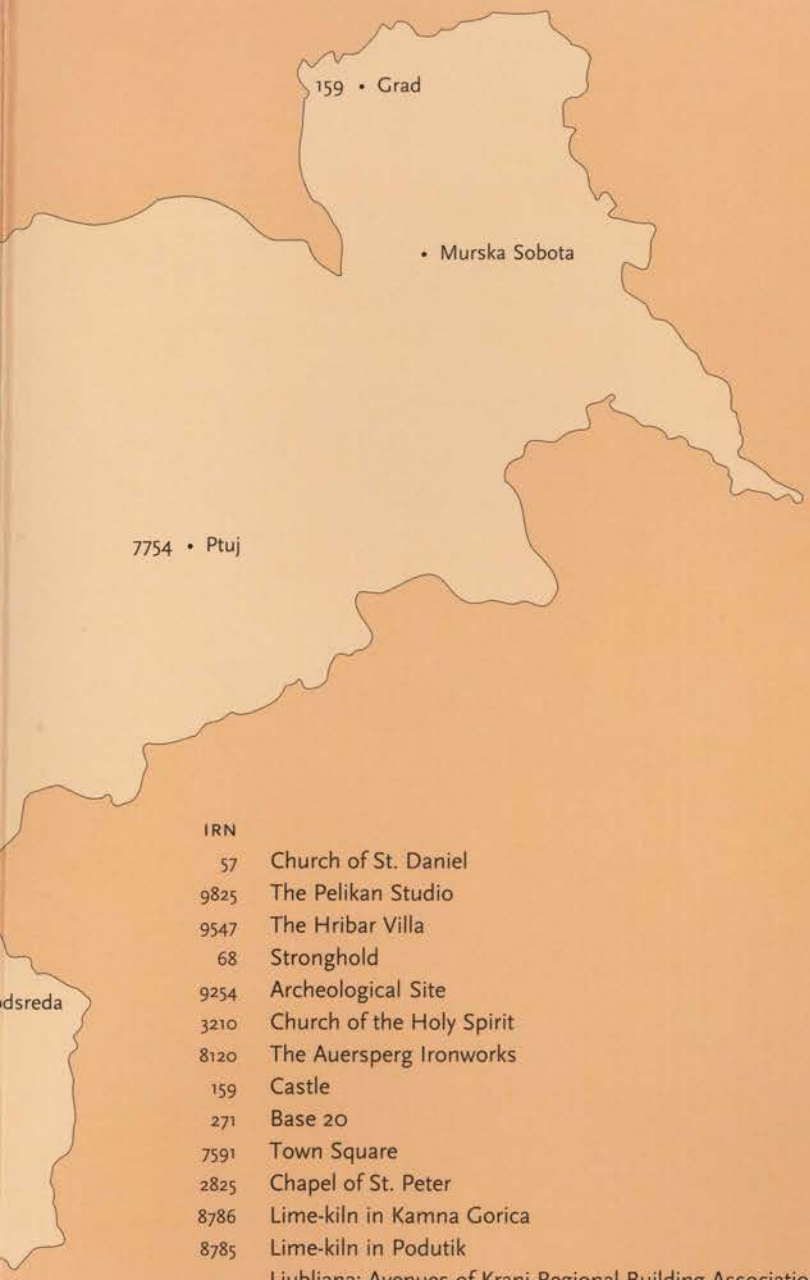
Vršič: Russian Chapel



Zgornja Radovna: The Pocar Farm


• Kranjska Gora
855 • Vršič
879 • Zgornja Radovna
Potoki near Žirovnica • 564
2825 • Kra
Škofja Loka • 5843
7591 • Koper


3210 • Sv. Duh overlooking Dravograd
• Dravograd
• Slovenj Gradec
694 • Stari trg
9547 • Cerklje na Gorenjskem
• Kranj
57 • Celje
9852
8786 • Kamna Gorica
8785 • Podutik
• Ljubljana
549 • Po
• Grosuplje
68 • Cerovo
Krško 527 • Pleterje
2092 • Ribjek
• Trebnje
• Žuženberk
8120 • Dvor
• Novo Mesto
• Dolenjske Toplice
271 • Kočevski Rog
9254 • Črnomelj



IRN	
57	Church of St. Daniel
9825	The Pelikan Studio
9547	The Hribar Villa
68	Stronghold
9254	Archeological Site
3210	Church of the Holy Spirit
8120	The Auersperg Ironworks
159	Castle
271	Base 20
7591	Town Square
2825	Chapel of St. Peter
8786	Lime-kiln in Kamna Gorica
8785	Lime-kiln in Podutik
	Ljubljana: Avenues of Kranj Regional Building Association
527	Open-air Museum
549	Castle
564	Archeological Site of Ajdna
7754	The Orpheus Monument
2092	Church of St. Gilbert
694	Church of St. Pancras
5843	Granary
855	Russian Chapel
879	The Pocar Farm

IRN is the registration number of items in the Collective Register of Heritage (Zbirni Register Dediščine – ZRD) kept by the Ministry of Culture of the Republic of Slovenia Cultural Heritage Office pertaining to the regulations of keeping the collective register of natural and cultural heritage (Ur.l. RS 26/95).

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