

Ethische und praktische Probleme bei der Konservierung einer Adelsurkunde

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Zusammenfassung

Franz I. erhob Josef Wurm 1834 in Wien in den Adelsstand. Diese Auszeichnung bestätigte er mit einer Urkunde. Diese war das Thema meiner Diplomarbeit an der Hochschule für Bildende Kunst.

Das Objekt ist sehr heterogen zusammengesetzt: die Pergament- und Papierblätter sind mit einer Metallschnur geheftet und mit einem Samteinband versehen. Eine Kupferkapsel mit einem Wachssiegel des Kaisers ist an der Metallschnur angebracht. Der Text der Urkunde ist gedruckt, die Unterschriften und Eintragungen sind mit Eisengallustinte geschrieben. Das Wappen wurde mit Gouache gemalt und vergoldet.

Vor der Restaurierung war die Urkunde mit Schimmel, Bakterien und Insekten infiziert, die Metallteile waren korrodiert. Auf dem Pergament haben wir aktiven Bakterienbefall nachgewiesen, weshalb eine Desinfizierung unvermeidbar war.

Das Ziel der Restaurierung war, die Urkunde für die Forschung wieder benutzbar zu machen.

Weil es sehr wichtig ist, den Urzustand eines Dokuments weitestgehend zu erhalten, versuchte ich ein Auseinandernehmen des Dokuments zu vermeiden, bei dem die Metallschnur zerschnitten worden wäre. Leider fand ich letzten Endes doch keine Möglichkeit, die ursprüngliche Bindung zu erhalten und ich mußte die Metallschnur durchtrennen, um die Einzelteile des Dokuments separat behandeln zu können. Selbstverständlich habe ich alle Schritte der Behandlung sorgfältig dokumentiert.

Abstract

Ethical and practical problems of the conservation of a patent patent of nobility

Franz I. raised Josef Wurm to the status of nobility and bestowed him a coat of arms in Vienna 1834. The emperor certified this donation in a patent of nobility. The conservation of this object was my diploma work at the Academy of Arts, Faculty for Object Conservation.

The patent consists of parchment and paper leaves, and it was covered with silk velvet. The leaves were sewn together with metal cord. A copper case with the emperor's wax seal in it, was attached to the metal cord.

The text of the patent is printed, but the emperor's signature and the note at the end is written with iron-gall ink, and the picture of the coat of arms is painted with gouache dye

and is decorated with gold leaves. Consequently this is a very combined object consist of organic and inorganic materials.

Before conservation it was heavily infested with mould and bacteria, the metals were corroded and the silk was attacked by insects and iron corrosion. The bacteria were alive on the object, therefore disinfecting was inescapable. The main reason of the conservation was making it safe useable for the scientists. Keeping the archival documents authentic is always essential. Therefore I tried to avoid taking the object into parts. This option seemed possible only with cutting the metal cord off. Unfortunately I was not able to find any disinfectants which were powerful enough and would not damage any components of the work of art. Eventually I had to cut the cord off and take the object into parts and treat them separately. Obviously I carefully documented each step of the process.

Biography

Katalin Orosz. Since 1991 I have been working as a qualified bookbinder, and later as a paper and leather conservator at the National Archives of Hungary. I started studying paper and book conservation/restoration and received the certificate of the two and a half years High Level Course in Paper and Book Restoration in 1993.

Also in 1993 I participated in the six weeks International Paper Conservation Course organized by ICCROM in Horn, Austria. In the same year I started a five year, part-time academic training program at the Academy of Fine Arts, Faculty for Object conservation. I got a diploma of MA Degree in conservation in 1998.

The part-time academic program allowed me to keep my job in the National Archives. My daily work consists of conservation of valuable books, paper and parchment documents, maps and other objects from the collection.

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