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# THE HISTORY AND TECHNIQUES OF MOUNTING THE GRAPHIC ART COLLECTION FROM WILANÓW (1834–1845)

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## INTRODUCTION

A mount for drawings and prints has two basic functions: representative, for a connoisseur's delight, as well as a form of physical protection during storage. The decorative mounting of drawings and later prints, arranged on a board or in an album, appeared along with the increased role of old master drawings and the beginning of assembling collections.<sup>1</sup> The first method of preserving drawings in European collections is seen in the creation of the so-called *factice* album, meaning artificial or collectors' albums.<sup>2</sup> The tradition of gathering

- 1 A collector's mount, for the purposes of this work, defines the way of arranging graphic works, applied to the whole or larger part of a collector's collection and having clear features that characterise it and distinguish it from other collections. This may mean mounting objects on decorated boards and storing them in portfolios or binding boards in a larger number of uniform collectors' albums in terms of performance. The arrangement of the collection is defined as giving the entire collection a specific external form.
- 2 Artificial album: Album *factice*, unpublished, usually made in one copy of iconographic documents connected by a common binding (e.g. album with family photos, album), definition by: Sternik. Terminological dictionary on bibliography and cataloguing, <http://sternik.bn.org.pl/vocab/index.php?tema=1508&/album-sztuczny> [accessed 25.12.2019]

drawings in albums is a long one, derived from the simple insertion of drawings between blank books and manuscripts pages in libraries. Subsequently, as drawings and graphics began to adhere to these pages, a simple way of binding empty pages with pasted drawings into “artbooks” was devised.

The first such albums date from the beginning of the 16<sup>th</sup> century, although various types of drawing templates and sketchbooks had been known since the early 15<sup>th</sup> century at which time drawings were mounted directly into albums.<sup>3</sup> Attaching drawings on pages in albums was the first method of preservation, the most famous example being *Libro de’ disegni* by Giorgio Vasari.<sup>4</sup> The second method, which appeared in the first half of the 17<sup>th</sup> century, was to group loose sheets with pasted drawings in portfolios.<sup>5</sup> Dealer and collector, Pierre-Jean Mariette (1694–1774) was the greatest influence on the spread of this type of assembly. He was the fourth in a Parisian dynasty and the most famous expert in drawings and prints in the family. In fact, his views had a huge impact on the formation of the taste of the era.<sup>6</sup> Mariette mounted drawings on individual supports, allowing several such mounts to be seen at the same time at a glance (*coup d’oeil*). Mariette kept his mounts in portfolios.<sup>7</sup> Both the album and loose mounts were decorated, as a rule, in the form of concentrically-arranged borders with additional gilding or ornamentation. Here too, Pierre-Jean Mariette’s overwhelming influence can be seen. His sophisticated mounts on blue paper laminates with gold and ink washlines, bearing a cartouche with the artist’s name, were imitated by many European collectors. Decorative collector’s mounts added prestige to the drawings and enhanced the viewing of an expert or connoisseur of art. Sometimes, the mounting process led to significant changes in

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3 C. James, C. Corrigan, M. Ch. Enshaian, M. R. Greca, *Old Master Prints and Drawings, a Guide to Preservation and Conservation*, Amsterdam 1997, pp. 2–35.

4 Ibidem, pp. 2–5.

5 Ibidem, pp. 151

6 K. Smentek, “Pierre II Mariette or the Mariette Dynasty Revisited,” in: *L’estampe au Grand Siècle. Etudes offertes à Maxime Préaud*, Paris 2010.

7 C. James, C. Corrigan, M. Ch. Enshaian, M. R. Greca, op. cit., pp. 19–21, 151.

the structure of the work itself, such as alterations in the composition (by regrouping the paper fragments along with the drawing layer) to emphasize, in the eyes of the connoisseur, the master's perfection.<sup>8</sup> It should be pointed out that in European collections until the end of 18<sup>th</sup> century, decorative mounts were mainly supplied for drawings, while simpler mounts were used for prints.<sup>9</sup>

Historical collections have not survived intact to our time in Poland; to begin with, most had not been properly arranged and mounted. This was due to collectors' insufficient financial means and/or the country's complicated history that entailed invasions, looting, confiscations, transport by invaders (or by the collectors themselves) to house collections in safer locations in Poland or abroad. On the other hand, art collections are often dispersed after a collector's death. The example of a specifically-arranged and largely preserved Polish graphic art collection is undoubtedly the Cabinet of Engravings by King Stanisław August Poniatowski, assembled between 1764 and 1794 and now found at the University of Warsaw Library.<sup>10</sup>

What distinguishes this one from other period European collections is that it consists of both prints and drawings mounted in a similar manner on loose supports with decorative engraved and etched or golden paper strips and green washlines.<sup>11</sup> This practice, however, seems to have found greater popularity at the beginning of 19<sup>th</sup> century, an example of which might be the collection of Marquess Luigi Malaspina

8 K. Smentek, "The Collectors Cut: Why Pierre-Jean Mariette Tore Up His Drawings and Put Them Back Together Again," *Master Drawings*, vol. 46, no. 1, pp. 36-60.

9 J. M. Kosek, *Conservation Mounting for Prints and drawings*, London 2009, p.5

10 M. Laszczkowski, *Galeria z papieru. Oprawy artystyczne rycin i rysunków króla Stanisława Augusta Poniatowskiego*, Instytut Historii Sztuki, Warszawa 2012; T. Kossecka, *Gabinet Rycin króla Stanisława Augusta*, Warszawa 1999; J. Talbierska, "Gabinet Rycin króla Stanisława Augusta," in: *Stanisław August. Ostatni król Polski. Polityk, mecenas, reformator 1764-1795*, exhibition catalogue at the Royal Castle in Warsaw, 26 November-19 February 2012, Warszawa 2012, pp. 270-281; M. Laszczkowski, "Grafika w dekoracji nowożytnego wnętrza. Ilustracje do *Metamorfoz* Owidiusza w Białym Domku," in: *Metamorfozy. Królewska kolekcja grafiki Stanisława Augusta*, exhibition catalogue at the Royal Łazienki Museum, 25 May-1 September 2013, Warszawa 2013, pp. 47-56; *Dwie skórzane teki królewskie z Gabinetu Rycin w Warszawie*, Toruń 2002.

11 M. Laszczkowski, *Galeria z papieru...*, pp. 13-19

di Sannazzoro (1754–1835).<sup>12</sup> Another example is the collection of the Potocki family from Wilanów (before 1845) kept in the National Library of Poland. A systematic study of Polish collections of graphic art is clearly needed as no similar examples of such an extensive and decorative collector's arrangement exist elsewhere in the country.

Carlo James comprehensively described the history and methods of preserving drawings in Western Europe in two chapters of the book, *Old Master Prints and Drawings: A Guide to Preservation and Conservation: Collectors and Mountings* covered the styles of assembling drawings characteristic of individual collectors along with *The History of Preservation of Works of Art on Paper*.<sup>13</sup> The entry, "Mounting" in *The Dictionary of Art* is also very extensive.<sup>14</sup> The topic has been addressed by multiple authors, referring to museum or specific collections.<sup>15</sup> Polish literature on the subject does not provide a summary of the ways of arranging mounting graphic art collections. Such information is generally given when discussing specific collections. The largest comprehensive study is found in the four-volume *Polskie zbiory graficzne (Polish Graphic Collections)*<sup>16</sup>, containing a very extensive introduction. It describes the history of Polish collection-making. The fourth volume, *Polskie kolekcjonerstwo grafiki i rysunku (Polish Graphics and Drawing Collections)* describes contemporary graphic collections in those institutions where they are currently kept, further indicating the original collections from which they come. The second important work on the history of Polish graphic art collection are conference materials, in-

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- 12 L. Aldovini, "Luigi Malaspina di Sannazzaro and the 'accessories' for a print collection," in: *Collecting prints and drawings*, ed. A. M. Gáldy, S. Heudecker, Cambridge 2018
  - 13 C. James et al., op.cit., pp. 2-35 ; Ibidem., pp. 140-169.
  - 14 A. Donnithorne, "Mounting," in: *The Dictionary of Art*, vol. 22, New York 1996, pp. 232-239.
  - 15 J. M. Kosek, "Outline History of the Presentation of Prints and Drawings at the British Museum," in *Conservation mounting for prints and Drawings*, London 2009, pp. 1-13; A. Donnithorne, "The Royal Mount: 250 Years of Mounting Practice in the British Royal Collection," in *Art on Paper: Mounting and Housing*, London 2005, pp. 3-12
  - 16 *Polskie zbiory graficzne*, eds. M. Mrozińska, S. Sawicka, vol. 1: *Rysunki szkół obcych w zbiorach polskich*, Warszawa 1976; vol. 2: *Grafika i rysunki polskie w zbiorach polskich*, Warszawa 1977, vol. 3: *Grafika szkół obcych w zbiorach polskich*, Warszawa 1978, vol. 4: *Polskie kolekcjonerstwo grafiki i rysunku*, Warszawa 1980.

cluding *Polskie kolekcjonerstwo grafiki i rysunku*<sup>17</sup> (*Polish Graphic Art and Drawing Collection*) accompanying the exhibition, *Miłośnicy grafiki i ich kolekcje* (*Graphic Art Lovers and Their Collections*) at the National Museum in Warsaw along with the exhibition catalogue.<sup>18</sup> Information on Polish graphic art collectors can be found in detailed publications about specific collections and exhibition catalogues.

The history of the Wilanów Library has been discussed by Jadwiga Rudnicka in *Biblioteka Wilanowska (Wilanów Library)*; however, the graphic collection is not included in that study.<sup>19</sup> The collection was mentioned as part of general description of the iconographic collection of the National Library of Poland. The entry, *Biblioteka Narodowa (The National Library)* in *Polskie kolekcjonerstwo grafiki i rysunku (Polish Graphic and Drawing Collection)*, was edited by Elżbieta Skierkowska.<sup>20</sup> Maria Grońska described the graphic collection on the occasion of the 50th anniversary of the National Library in the chapter, “Zbiory ikonograficzne” (*Iconographic Collection*) that discussing the entire collection in the National Library.<sup>21</sup>

An opportunity to present the collection of the Wilanów Library in a broader context arose at the time of the exhibition, *Dar dla narodu, skarby Biblioteki Wilanowskiej (A Gift to the Nation, Treasures of the Wilanów Library)* that took place at the Palace of the Commonwealth in 2003. The collection of drawings was described in the exhibition catalogue by Krystyna Gutowska-Dudek, curator of the Museum of King Jan III’s Palace in Wilanów, and the graphic collection was covered by Maria Grońska, art historian.<sup>22</sup> The collection of drawings

17 *Polskie kolekcjonerstwo grafiki. Ludzie i instytucje*, Warszawa 2008.

18 *Miłośnicy grafiki i ich kolekcje w zbiorach Muzeum Narodowego w Warszawie*, catalogue of the exhibition at the National Museum in Warsaw, 6 July–3 September 2006, Warszawa 2006.

19 J. Rudnicka, *Biblioteka Wilanowska. Dwieście lat jej dziejów (1741–1932)*, Warszawa 1967.

20 E. Skierkowska, “Warszawa, Biblioteka Narodowa,” in: *Polskie kolekcjonerstwo grafiki i rysunku*, op.cit., pp. 101–112.

21 M. Grońska, “Zbiory ikonograficzne,” in: *50 lat Biblioteki Narodowej Warszawa 1928–1978*, Warszawa 1984, pp. 187–194.

22 *Dar dla Narodu. Skarby Biblioteki Wilanowskiej: wystawa ze zbiorów Biblioteki Narodowej*, exhibition catalogue of the National Library of Poland, April–May 2003, Warszawa 2003. K. Gutowska-Dudek, *Rysunki*, pp. 47–56; M. Grońska, *Grafika*, pp. 57–68.

in the four-volume catalogue of Krystyna Gutowska-Dudek, *Rysunki z wilanowskiej kolekcji Potockich w zbiorach Biblioteki Narodowej* (*Drawings from the Potocki Collection in the National Library*) is the most accurate publication. Volumes 1–4 were published by the National Library of Poland between 1997 and 2004. In the introduction to the first and fourth volumes, the author gives facts from the collection's history. To date, no printed catalogue of the Wilanów graphics collection has been published, but at the time of this writing, cataloguing is underway at the National Library.<sup>23</sup>

Individual sets of drawings and prints was addressed on the occasion of historical studies, primarily concerning Stanisław Kostka Potocki.<sup>24</sup> The arrangement the collection has been mentioned marginally in studies, usually rather generally and often incorrectly.<sup>25</sup> Most available information has been provided by Krystyna Gutowska-Dudek, who listed the main employees responsible for ordering the collection, while also providing a record of bills related to the works. Krystyna Gutowska-Dudek generally described the assembly and albums while Katarzyna Garczewska-Semka gave more details about the mounting of the collection in two articles.<sup>26</sup>

23 A. Pietrzak, "Zbiór graficzny Biblioteki Wilanowskiej. Projekt katalogu," unpublished paper from the conference on 29 April 2016 at the Open Historical Seminars of the National Library of Poland.

24 To mention the recent ones: his architectural drawings in the book by art historian Jolanta Polanowska, presenting the activity of Stanisław Kostka Potocki in the field of architecture (J. Polanowska, *Stanisław Kostka Potocki (1755–1821): twórczość architekta amatora przedstawiciela neoklasycyzmu i nurtu picturesque*, Warszawa 2009), and in the book edited by art historian Jerzy Miziołek, regarding the reconstruction of Villa Laurentina (J. Miziołek, *Villa Laurentina arcydzieło epoki stanisławowskiej*, Warszawa 2007). Some drawings also appear in the exhibition catalogue *Grand Tour. Narodziny kolekcji Stanisława Kostki Potockiego* (*Grand Tour: The Birth of the Collection of Stanisław Kostka Potocki*), organized in Wilanów in 2006, and numerous other exhibition catalogues for which drawings had been on loan.

25 E. Skierkowska reports that only drawings from the Rastrelli collection were bounded in the albums. Maria Grońska emphasizes the preserved specific arrangement of the collection in the abovementioned publication for the 50th anniversary of the National Library of Poland's collection, as well as in the chapter "Rysunki w zbiorach Biblioteki Narodowej" ("Drawings in the National Library Collection") from the book *Rysunki artystów polskich i obcych w Polsce działających* (*Drawings of Polish and Foreign Artists Working in Poland*).

26 K. Garczewska-Semka, "Ozdobne montaż rysunków z kolekcji wilanowskiej: historia i materiały w świetle źródeł archiwalnych i konserwacja rysunku Norblina *Zaprzysiężenie konstytucji 3 Maja 1791.*" *Notes konserwatorski* no. 17 (2015), pp. 209–227;

Various archival sources were used in the studies, beginning with inventories of drawings. A summary financial statement from the general accountancy, and bookkeeping excerpts of Count Aleksander Potocki from the Economic Archive of Wilanów (Central Archives of Historical Records in Warsaw) were cited. Yet the rich collection of bookkeeping in the spot settlement section (*Allegata kassowe*) was not mentioned (i.e., Central Archives of Historical Records in Warsaw)<sup>27</sup>. This collection contains a wealth of information on the mounting of the Wilanów collection at the time of Aleksander Potocki. Reference to an existing collection of drawings allows for the establishment of a fairly broad picture of the course of these works. The choice of drawings, a relatively small part of the entire collection, proves to be beneficial. Thanks to a detailed edition by Krystyna Gutowska-Dudek in the catalogue, it is relatively easy to identify the drawings in the bills, which would otherwise be very difficult for a huge number with overly general descriptions. This in turn, allows for the establishment of specific technical solutions and historical facts. An analysis of technical and historical aspects of the arrangement of the collection is of fundamental importance in determining its character as an original cultural work.

## PART I. HISTORY AND TECHNIQUES OF THE MOUNTING OF THE WILANÓW COLLECTION

### 1. HISTORY OF MOUNTING

#### Owners and inventories

The Wilanów collection of drawings and prints of the Potocki family was part of the Wilanów Library, donated to the Polish state in 1932 by a Polish count and owner of the palace in Wilanów, Adam Branicki.

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K. Garczeńska-Semka, "Wilanowska kolekcja rysunków rodziny Potockich w Bibliotece Narodowej - organizacja, budowa technologiczna albumów i stan zachowania," in: *Toruńskie Studia Bibliologiczne* 2016, no. 1 (16), pp. 57–75.

27 The assembly as a whole was not given a modern pagination; the old pagination in the footnotes with document card numeration from this collection means that no modern pagination of cards has been done, and because the volumes consist of a larger number of earlier volumes, these numerations can be repeated many times in the volume.

ki (1892–1947). The Wilanów Library consists primarily of the book and the graphic collections of two Potocki brothers: Stanisław Kostka (1755–1821) and Ignacy (1750–1809), along with the collection of their ancestors and heirs.<sup>28</sup>

Stanisław Kostka Potocki was the founder of the Wilanów Library's collection of drawings and prints, and was a Polish nobleman, politician and art patron. He collected many valuable works of well-known Polish and foreign artists, including the Old Masters. In 1818, Stanisław Kostka Potocki, then Minister of Religious Affairs and Public Education, donated the most valuable part of his collection to the emerging Print Room at the Royal University of Warsaw.<sup>29</sup> The collection that remained in Wilanów included the works of those artists cooperating with him or his contemporaries: Vincenzo Brenna (1745–1820), Zygmunt Vogel (1764–1826), Jan Piotr Norblin (1745–1830), Michał Stachowicz (1768–1835), Piotr Aigner (1756–1841), Szymon Bogumił Zug (1733–1807), Stanisław Zawadzki (1743–1806) and many others. It also contained a number of drawings by foreign artists which had disappeared after the death of Stanisław Kostka Potocki's son, Aleksander (1778–1845).<sup>30</sup> The collection contains a group of works by Potocki himself, as well as amateur drawings from members of the Potocki family or students of the Nobles' Academy of the Corps of Cadets, the first state school in the Polish-Lithuanian Commonwealth. After the death of his brother, Ignacy Potocki (1750–1809), Stanisław Kostka Potocki inherited his library, and with it a collection of drawings by the architect, Francesco Bartolomeo Rastrelli (1700–1771) and other artists from his circle, called the legacy of Rastrelli.<sup>31</sup>

28 B. Grochulska, "Stanisław Kostka Potocki," in: *Polski Słownik biograficzny*, Wrocław 1983, vol. 28, pp. 158–170; Z. Zielińska, "Roman Ignacy Franciszek Potocki," in: *Polski Słownik biograficzny*, Wrocław 1984, vol. 28, pp. 1–17.

29 E. Budzińska, "Tak zwana kolekcja Stanisława Kostki Potockiego w Gabinetie Rycin Biblioteki Uniwersyteckiej w Warszawie," *Biuletyn Historii Sztuki* R. 34: 1972, no. 2, p. 161.

30 K. Gutowska-Dudek, *Rysunki z wilanowskiej kolekcji Potockich w zbiorach Biblioteki Narodowej*, vol. 1, Warszawa 1997 pp. 7–8.

31 *Ibidem*, vol. 3: Warszawa 2002, p. 20.



In later years, Stanisław Kostka Potocki's son, Aleksander Potocki, made a certain, although significantly smaller, contribution to the drawing and print collection.<sup>32</sup> It was later enlarged by the son of Aleksander August Potocki (1806–1867) and his wife Aleksandra (1818–1892), mainly by bringing in the collection of Aleksandra's father, Stanisław Septym Potocki (1782–1831), with subsequent acquisitions.<sup>33</sup> The Wilanów collection was kept together in the library until 1932 at the Wilanów Palace. After transferring the collection to the National Library of Poland, it was transported to a building on Rakowiecka Street in Warsaw. It remained there until 1944. (During the war, part of the collection may have been hidden in basements.) It was moved from the country by the Germans and later found in the Fischhorn castle in Austria. In the summer of 1945, the collection returned to Warsaw.<sup>34</sup> Damage from the war was not particularly great. After returning to Warsaw, the collection was stored again on Rakowiecka Street, then moved in 1959 to the Palace of the Commonwealth on Krasiński Square in Warsaw.<sup>35</sup> In 2012, the collection of Wilanów drawings, along with the entire iconographic collection of the National Library of Poland, was transported to the main building of the National Library on Aleja Niepodległości in Warsaw.

The Wilanów art collection was subjected to considerable organising and conservation during Stanisław Kostka Potocki's lifetime. Work on the conservation of paintings is known, but it had been commissioned mainly outside of Poland<sup>36</sup>. As for the collection of drawings, it can be concluded from the letters of Stanisław Kostka Potocki that he probably, even personally, assembled the drawings. (In one letter to his wife, he asks for a brush, glue and papers to be sent to

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32 Ibidem, vol. 1: Warszawa 1997, p. 8.

33 Ibidem, vol. 1, p. 10.

34 M. Hryniewicz, "Biblioteka Narodowa w latach 1939–1945," in: *50 lat Biblioteki Narodowej Warszawa 1928–1978*, Warszawa 1984, pp. 85–92.

35 P. Buchwald-Pelcowa, "Biblioteka Wilanowska," in: *Dar dla Narodu*, p. 8.

36 B. Szyszkowski, *Aleksander Kokular, malarz i opiekun kolekcji wilanowskiej*, Warszawa 2012, p. 60

him along with the drawings.)<sup>37</sup> In his economic diary from the years, 1797–1812, we find proof that had ordered mounts for several drawings along with two portfolios, while in Paris in 1808.<sup>38</sup> This may apply to Old Masters drawings that deserved the greatest care for the pride of the connoisseur. As mentioned, they were at least partly donated to the Library of the Royal University of Warsaw. The collector's mounts of the drawings by Stanisław Kostka Potocki kept in the University of Warsaw Library will be addressed later. Here we will only point out that the drawings are on loose, decorated laminates, while the prints are assembled in albums.<sup>39</sup>

Stanisław Kostka Potocki's son, Aleksander, undertook extensive cleaning and conservation work on the collection of drawings and prints. He was not the men his father and uncle were, but he received some artistic education. Drawing and architecture were taught by Zygmunt Vogel; and before inheriting Wilanów, he had actively participated in the reconstruction of the palace in Natolin.<sup>40</sup> After his mother's death and the collapse of the November Uprising (1831)<sup>41</sup>, the rebellion of Poles in partitioned Poland against the Russian Empire, he reorganized the interior of the Wilanów Palace, which he had in-

37 K. Gutowska-Dudek, op. cit., vol. 1, p. 8.

38 AGAD (Central Archives of Historical Records in Warsaw), *Pamiętnik interesów samego hrabiego Potockiego*, Anteriora, nr 302, p. 241

39 The collection of drawings and graphics given to the University of Warsaw Library has been discussed in an article by art historian Elżbieta Budzińska: "Tak zwana kolekcja Stanisława Kostki Potockiego w Gabinetie Rycin Biblioteki Uniwersyteckiej w Warszawie," ("The So-called Collection of Stanisław Kostka Potocki in the Print Room of the University Library in Warsaw"). Jolanta Czerzniewska, an art historian, conducted extensive research on the collection of Stanisław Kostka Potocki during his period of activity in the University Library. ("Uczeń i mistrz. Jan Feliks Piwarski i Stanisław Kostka Potocki," in: J. Czerzniewska, J. Talbierska, *Jan Feliks Piwarski (1794–1859)*, Warszawa 2009, pp. 51–72; "Uniwersytecka kolekcja rycin Stanisława Kostki Potockiego," in: *Winkelman Potocki. Mistrzowie i uczniowie, materiały Międzynarodowej Konferencji zorganizowanej w Muzeum Pałacu Króla Jana III w Wilanowie*, Warszawa 2014, pp. 179–196.

40 B. Smoleńska, "Aleksander Potocki," in: *Polski Słownik biograficzny*, Warszawa 1983, vol. 27, pp. 756–759; Stanisław Lorenz, *Natolin*, Warszawa 1970.

41 Poland was partitioned between Russia, Prussia and Austria in 1795. After the November Uprising, the Warsaw state collections along with Royal University Library and many private ones were taken to Russia.

herited, to meet the needs of the art gallery.<sup>42</sup> He brought the library from Warsaw to Wilanów, and in 1833, he opened the Great Library Hall in the former Banquet Hall of the King Jan Sobieski (1629–1696) intended as a tribute to his father and uncle.<sup>43</sup> The hall's furniture included library wardrobes, dressers and tables, among them the so-called large library table of 520 cm × 230 cm, with drawers for engravings, maps and plans.<sup>44</sup>

Aleksander Potocki ordered the binding of drawings and prints in albums called *caiers* in the form of volumes with multicolored paper covers upon which paper labels with handwritten titles were pasted. There were 1,767 albums in total.<sup>45</sup> Currently, the collection includes 1,661 albums, 120 with drawings.<sup>46</sup> Part of the collection of drawings (34 albums from the total of 120 drawing albums and 202 out of the total of 1,327 sheets) and most of the prints were adhered to decorated sheets before being sewn into albums.<sup>47</sup> The sheets are laminates consisting of two layers of handmade paper - colour (white, cream, beige, yellowish, pink-grey, blue, grey) on the recto and light grey on the verso. Each sheet has an ornament tooled along the edge, with stamped decorative motifs in the corners; the album covers are also decorated. The drawings are surrounded by stripes of coloured paper, mainly navy blue and gold, adhered to coloured paper. This is the most characteristic mount model of the Wilanów collection from the time of Aleksander Potocki (fig. 1).

The albums were then placed in portfolios. The portfolios have not survived to our time, but their existence is evidenced by numerous notes on the albums themselves (for example, pencil records of "From the portfolio Dessins Modernes" on the inside cover of some albums),

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42 B. Szyszkowski, op. cit., p. 71.

43 K. Gutowska-Dudek, op. cit., vol. 1, p. 6.

44 J. Rudnicka, op. cit., pp. 120, 176.

45 Information from the Department of Iconographic Collections of the National Library of Poland.

46 H. Widacka, "Grafika," in: *Dar dla Narodu*, p. 58.

47 This is stated on many bills, which first specify the mounting of drawings, and then binding the entire album.



FIG. 1. Decorative mount (Polona)<sup>48, 49</sup>

items in the collection inventories and, above all, the existing bills for compiling the portfolios.<sup>50</sup>

From 1832, Aleksander Potocki hired the painter, Aleksander Kokular (1793-1846), for various projects, including paintings conservation.<sup>51</sup> In 1834, he commissioned Kokular to compile a list of prints and drawings. This list was copied by the librarian, Piotr Kustowski (dates of life unknown).<sup>52</sup> Kustowski, a former lieutenant in the Polish army, was hired at Wilanów as an archivist and librarian from September 1, 1832.<sup>53</sup> Around 1838, Kustowski made a second inventory

48 All photos that appear in this paper were taken by K. Garczewska-Semka, unless otherwise indicated.

49 Source: Polona Digital Library: [www.polona.pl](http://www.polona.pl), *passim*.

50 WAF 10, 11, 17, 22, 23, 24, 26, 28, 41.

51 B. Szyszkowski, *op. cit.*, p. 60.

52 National Library of Poland, Department of Manuscripts, *Spis Rysunków. Ogólny Spis Rysunków Na Szkoły podzielony do Gabinetu Sztuk pięknych zaydującego się w Pałacu Willanowskim należących...*, accession number 2189 66b.

53 J. Rudnicka, *op. cit.*, p. 116.

of the prints and drawings.<sup>54</sup> Kustowski's tasks included, among others, the supervision of the mounting and binding of the collection, carried out at that time in Wilanów. According to Jadwiga Rudnicka, Kustowski was dismissed on March 7, 1839 for drunkenness. However, this date might not be accurate because he kept the library book of loans until October 28.<sup>55</sup> Nevertheless, Kustowski's dismissal ended the bookbinding workshop in Wilanów.

After Kustowski's departure, work on the graphic collection was directed by Karol Karniewski (dates of life unknown), and the prints and drawings were sent to a bookbinder in Warsaw. Karniewski came from a family that had been associated with the Wilanów farm for years. From 1839 to 1845, he was Aleksander Potocki's official secretary.<sup>56</sup> It may be assumed that as a secretary, he only acknowledged sending (with a meticulous calculation of materials) and receiving works, while any substantive supervision was probably exercised by Aleksander Potocki himself. Close supervision over the entire period of work is evidenced by numerous notes on the bills about sending subsequent batches of work to Aleksander Potocki for his assessment. Indirectly, this is confirmed by changes in the appearance of the sheets (e.g. changes of the bordures), as well as the layout and number of sheets in the albums.

After 1840, another list of the drawing collection was created, most likely by Aleksander Potocki. The most accurate (the numbers of notebooks identified by Krystyna Gutowska-Dudek corresponds to the numbers written in ink in the upper left corner of the album cover).<sup>57</sup> A comparison of the two inventories allows one to track the progression of the work and the changes in organisation. In Kustowski's in-

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54 National Library of Poland, Department of Manuscripts, *Catalogue des Dessins Maîtres des différentes Ecoles anciennes et Modernes qui se trouvent dans le Cabinet des Beaux-Arts a Villanów*, accession number 2189 68; dating after: Gutowska-Dudek, vol. 1, p. 7

55 Ibidem, s. 122.

56 B. Smoleńska, "Oficjaliści dóbr wilanowskich (1800-1854)," in: *Spoleczeństwo polskie XVIII i XIX wieku: studia o uwarstwieniu i ruchliwości społecznej*, Warszawa, Łódź 1970, pp. 129, 184.

57 National Library of Poland, Department of Manuscripts, *Brulion... Spis oryginalny*, accession number 2189 66c; K. Gutowska-Dudek, op. cit., vol. 1, pp. 29-42.

ventory of 1838, the collection is in 34 portfolios: the portfolios from I to XIII called, *Dessins Anciens*, contain albums of foreign schools drawings, which are now missing from the collection, while albums with drawings from portfolios XIV to XXII are identified in the current collection (at least in part) as *Dessins Modernes*. Portfolios XXIII through XXXIV are in the collection of Rastrelli. Drawings from the latter group had not yet been bound into albums, but were stored in portfolios.<sup>58</sup> Interestingly, this list does not include drawings already attached to decorative sheets and assembled into albums (group I, see Appendix 1).

In Potocki's list of drawings, there are only four files (*Portefeuilles*): the first and second are volumes with drawings of foreign schools missing in the modern collection, while the third and fourth are *Dessins modernes*. It appears that the content of the four portfolios corresponds to twenty-two portfolios from the Kustowski inventory, while the collection of *Dessins Modernes* from nine portfolios has been re-assembled into two. It should be noted that Potocki's list is very densely annotated with many corrections – especially *Portefeuille* 3 and 4 – which makes it difficult to determine the actual number of drawings and volumes.

There are also differences in the number of drawings in individual albums in Kustowski's and Potocki's inventories, as identified by Krystyna Gutowska-Dudek.<sup>59</sup> These differences may be the result of Kustowski's unreliability, but they may also indicate that the work on subsequent albums was not carried out in a consistent manner. Evidence shows that, during the work, the layout and number of objects in these ready-made volumes had been changed (see Appendix I).

After almost doubling the library collection, August and his wife, Aleksandra (née Potocki), adapted other parts of the palace for the library – galleries and rooms along the mezzanine of the main body of the palace. After her husband's death, Aleksandra Potocka made changes

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58 National Library of Poland, Department of Manuscripts, *Catalogue des Dessins Maîtres des différentes Ecoles anciennes et Modernes qui se trouvent dans le Cabinet des Beaux-Arts a Villanów*, accession number 2189 68

59 K. Gutowska-Dudek, op. cit., vol. 1, pp. 29–42.

in the arrangement of the Great Library Hall.<sup>60</sup> Along with Stanisław Septym Potocki's books came mahogany library shelves with glazed doors.<sup>61</sup> Perhaps during the time of Aleksandra Potocka, the portfolios were dismantled and the volumes stored in chests of drawers, as described by Hipolit Skimborowicz (1815–1880) and Wojciech Gerson (1831–1901), authors of the Wilanów collection guide from 1877. Furniture changes can be traced by comparing two iconographic documents. Chests of drawers from the time of Aleksandra Potocka are visible in an illustration in the Skimborowicz and Gerson volumes<sup>62</sup>, while Wincenty Kasprzycki's (1802–1849) drawing from 1837 (from the time of Aleksander Potocki) depicts another chests of drawers.<sup>63</sup>

### **The Wilanow Bindery (1834-1839) and subsequent works to 1845**

Aleksander Potocki began work on his collection by selecting a bookbinder. The first documented commission dates to August 12, 1833 and concerns “drawing cutouts,” [“wycinaiń rysunkowych” (silhouette cutouts?)]. The work was carried out by bookbinder, Jan Ponikłowicz. On the bill can be read, “for affixing coloured paper, the bookbinder Ponikłowicz is given drawing cutouts in total of 74 pieces, which [...] are to be on coloured paper [...] affixed with a bordure around the cutting of black paper and an impression of the edge of each such drawing copy” (“Do podklejenia na papierze kolorowym daje się Ponikłowiczowi Introligatorowi wycinania rysunkowe w ogóle sztuk 74, które [...] mają być na papierze kolorowym [...] naklejone z daniem wokół wycinania obwódek z papieru koloru czarnego i wyciskiem brzegu każdego takiego rysunku egzemplarza.”<sup>64</sup>) There is another bill from October 20, 1833 for Ponikłowicz for “pasting with strong white paper and edges of

60 W. Fijałkowski, *Wnętrza pałacu w Wilanowie*, Warszawa 1977, p. 149; ibidem, p. 161.

61 J. Rudnicka, op. cit., p. 144.

62 H. Skimborowicz, *Willanów: album: zbiór widoków i pamiątek oraz kopje z obrazów Galeryi Wilanowskiej wykonane na drzewie w Drzeworytni Warszawskiej z dodaniem opisów skreślonych przez H. Skimborowicza i W. Gersona*, Warszawa 1877, p. 99; ibidem, illustration p. 88.

63 Now lost but copied in 1933 by Lidia Rumianzew (dates of life unknown), K. Gutowska-Dudek, op. cit., vol. 3, p. 127.

64 Allegata Kassowe (Bookkeeping Addendum, hereafter: Allegata) no. 166, p. 25 (old pagination).



coloured paper and gold bordures” onto 54 lithographs, some of which already were adhered to mounts with only bordures added. Thus it can be inferred that the sheets’ appearance was already determined at that time. Ponikłowicz carried out work on one commission from November of 1833. Already in December, dozens of prints “were sent for further work” to four bookbinders: Jan Ponikłowicz (about 117 pieces), Michał Tuchowicz (about 62), Wojciech Żebrowski (about 43) and Piotr Żołądkiewicz (about 30).<sup>65</sup>

They were paid in January of 1834, and in February, one bookbinder, Michał Tuchowicz, regularly did work on drawing mounts and adhering drawings and prints. All the names of the bookbinders are known from studies by Elżbieta Pokorzyńska.<sup>66</sup> The bookbinder, Ignacy Michał Tuchowicz (his full name), received a training letter in 1825 from the guild and became a guild member.<sup>67</sup> In 1826, he married Józefa Olszewska.<sup>68</sup> He was active in Warsaw from 1826 to 1829 at 1068 Królewska Street, then in 1845 at Pac Palace at 493 Miodowa Street and in 1848 at 2 Kapitulna Street. In 1827, he worked occasionally for the Revenue and Treasury Committee. In 1845 and 1848, he bid for work, but he did not get it. He died in 1850.<sup>69</sup>

In 1851, Jan Ponikłowicz announced that he had been working in Warsaw at Szymanowski Palace, 411 Krakowskie Przedmieście Street for 21 years. He had moved to 405 Krakowskie Przedmieście Street and died in 1863 at the age of 55.<sup>70</sup> Piotr Żołądkiewicz was active in 1836 at

65 Allegata 167, bills from 2.12.1833 to 7.01.1833.

66 E. Pokorzyńska, “Z dziejów introligatorstwa warszawskiego XIX i 1. połowy XX wieku”, unpublished PhD dissertation, Katowice 2009, <https://repozytorium.ukw.edu.pl/handle/item/1471> [accessed 10.12.2019]; “Introligatorzy warszawscy w świetle akt Komisji Rządowej Przychodów i Skarbu z lat 1822–1869”, in: *Rocznik Warszawski*, Year: XXXV, 2007, pp. 285–309; “Introligatorstwo warszawskie XIX i pierwszej połowy XX wieku”, in: *Introligatorstwo warszawskie*, vol. 15, Warszawa 2005, pp. 31–48.

67 Księga rachunkowa Cechu Introligatorskiego, Archiwum Państwowe m. st. Warszawy (Bookkeeping of Introligators Guild, National Archives) 72/1049/13, p. 15.

68 Akt ślubu (Marriage Certificate), APW, Parafia św. Krzyża w Warszawie (St. Cross Church in Warsaw), 72/158, 1826, p. 29.

69 E. Pokorzyńska, “Introligatorzy warszawscy...”, p. 303.

70 *Gazeta Warszawska*, 1851, no. 94, p. 4; *Kurier Warszawski*, 1851, no. 186, p. 988; *Kurier Warszawski*, 1863, no. 48, p. 225.



578 Długa Street, and Wojciech Żebrowski from 1826 to 1829 at 54 Długa Street and 495 Miodowa Street.<sup>71</sup>

A workshop was created in Wilanów, called the Fabryka Introligatorska (Binding Factory) according to accounts.<sup>72</sup> For the next approximately six years, Michał Tuchowicz worked in the workshop, while living in Wilanów. The last invoice, located in Wilanów, is dated April 17, 1839. As explained, with the dismissal of the chief librarian, the workshop was closed. From two preserved letters of Kustowski and Tuchowicz, we have been able to learn several facts about the workshop. In his letter, Kustowski explains that there were delays in Tuchowicz's work and the loss and relocation of several prints.<sup>73</sup> From Tuchowicz's letter, we know that he spent six years in Wilanów, that no contract was signed with him, and that he agreed verbally with the terms of employment with Aleksander Potocki. Tuchowicz mentions some stamps that were his property (purchased or imported from Paris). However, they were pledged before he was hired in Wilanów; and afterward, they were bought for him by Aleksander Potocki.<sup>74</sup>

After the workshop had been closed, another contractor was sought. Bookbinder, Karol Bagiński, was asked to send a journeyman.<sup>75</sup> In June of 1840, Karniewski sent prints for further work to Dobrowolski (name and dates of life unknown). However, Dobrowolski, already in October

71 E. Pokorzyńska, "Z dziejów introligatorstwa warszawskiego...", p. 530.

72 According to Bogumił Linde, *Słownik*, 1807–1814, vol. 1, p. 7: "A factory means a handicraft workshop, handicrafts." Why such a factory was called a factory and not a workshop can be explained by a note from the *Gazeta Poranna* newspaper from 1838, where the terms "crafts" and "handicrafts" were explained: "all work that is done by hand is handicraft, more often however, handicrafts are used in the plural, which shows that it has more general significance, and even means the products themselves.....for a completed work and always on a large scale. There is also craft, but on a smaller scale, to a lesser extent, it always gives the idea of simpler work ...[...]. Hence, handicrafts come from factories, crafts are made at the workshops [...] Handicrafts give a greater idea of greater wealth and prosperity of the country ...[...]. It seems as if they were only intended to meet the needs, when handicrafts are used for convenience and luxury." Quotation after: K. Szczepkowska-Naliwajek, *Dzieje badań nad dawnym rzemiosłem artystycznym w Polsce 1800-1939*, Toruń 2005, pp. 12–13.

73 Allegata 180, ff. 26–27 (old pagination).

74 Allegata 181, pp. 615–616.

75 Allegata 185, p. 145.

of the same year, had sent information about his trip to St. Petersburg. A previously-borrowed brass roll and fillet were taken from him.<sup>76</sup> At the end of February 1841, Tuchowicz returned to work; he had already continued working in his own workshop in Warsaw (invoices were issued there). The work was described in detail, giving the titles of the *cahiers*, the number of engravings, and the amount and type of materials needed for mounting and binding.<sup>77</sup> Evidence of the hiring of Tuchowicz for the mounting and binding of the drawings and prints ends with the Aleksander Potocki's death. The first bookkeeping entry of his son, August, no longer mention this, although Tuchowicz did minor bookbinding work. However, according to the inventory done after the death of Aleksander Potocki, work on the graphic collection was not completed. This list includes portfolios with blank paper covers and groups of unbound mounts.<sup>78</sup>

Throughout the entire period of work on the graphic collection, bookbinder Bagiński, mentioned above, was also employed, although he was entrusted mainly with making portfolios. He made mounts and albums only in the period from March 1843 to May 1844, along with Tuchowicz.<sup>79</sup> Karol Bagiński was one of the greatest bookbinders in 19<sup>th</sup> century in Poland. His workshop from the 1840s to 1870s has been recorded, first in the Potocki Palace at 415 Krakowskie Przedmieście Street (1848 to 1854), then at 2672 Bednarska Street (1860), 369-a Krakowskie Przedmieście Street (1869), and on Senatorska Street (1870).<sup>80</sup> From 1845 to 1864, he did bookbindings for the University Library in Warsaw. In 1860, he was a senior member of the Introligatorz Association.<sup>81</sup>

76 Allegata 188, p. 156.

77 Allegata 187, p. 268.

78 National Library of Poland, Department of Manuscripts, *Akta inwentarzy wszelkich ruchomości w lokalu przy ulicy Miodowej, w Pałacu Warszawskim pod numerem 415 i Pałacu Wilanowskim po zgonie Sp. Hrabiego Aleksandra Potockiego znajdujących się*, accession number 2189 66/4.

79 Allegata 205, 206, 208, 213.

80 E. Pokorzyńska, "Introligatorzy warszawscy...", p. 307.

81 Ibidem, p. 41.

### Material suppliers

Papers and bordures were mainly bought at the local Warsaw market. This does not mean that the paper used for binding was a domestic product; paper suppliers had in stock both domestic and imported papers. In total, paper was purchased at around twenty stationery stores, but several suppliers stand out significantly for the number of purchases.

In the first period, paper was mainly purchased from Antoni Dal Trozzo (dates of life unknown), Tomasz Czaban (dates of life unknown), and the Information Office and the Paper Cover Factory. Later, purchases stopped to be made at the Information Office and from Czaban, while materials could be purchased from Franciszek Schuster (1811–1901), A. Zaleski (name and dates of life unknown), who had the official paper warehouse from Jeziorna papermill, Aleksander Giwartowski (dates of life unknown) and others. Following these changes in the selection of suppliers, one can observe growth and improvement in the Warsaw paper-products market.

It should be noted that stocks of paper used by Wilanów came from workshops and warehouses located in the trade centre of Warsaw at the most expensive and prestigious locations (streets including Senatorska, Miodowa, Krakowskie Przedmieście).<sup>82</sup> The sale of paper was often combined with another or was merely an addition to the printing trade, available at the own publishing house or a foreign one.

Major purchases were made by Wilanów officials. Incidental acquisitions from smaller suppliers, including Jewish sellers, were often made by Tuchowicz. At Antoni Dal Trozzo's company, paper was purchased throughout the entire period of mounting prints.<sup>83</sup> The paper warehouse was located in Warsaw at 496 Senatorska Street at the print shop where Dal Trozzo worked as a seller as well as a publisher. He is best known today for the latter activity. His publications include the extremely popular series, "Widoki Warszawy" ("Views of Warsaw") (1827–1829) by Fryderyk Krzysztof Dietrich (1779–1849), the same au-

82 I. Tessaro-Kosimowa, *Historia litografii warszawskiej*, Warszawa 1973, p. 44.

83 Allegata 166, 167, 168, 169, 170, 172, 174, 175, 178, 179, 180, 187, 190, 191, 203, 204, 206, 214.

thor of *Ubiory wojska polskiego z roku 1831 (Polish Army Clothing from 1831)* from drawings by Jan Feliks Piwarski (1794–1859).<sup>84</sup>

On 24 March 1834, Antoni Dal Trozzo entered into an agreement with the Office of the Imperial Paper Mill in Peterhof, under which he accepted the title and obligation of its *Kommissant*, i.e. the exclusive right to sell products of this paper mill in Warsaw and the entire Kingdom of Poland for a period of 10 years.<sup>85</sup> Dal Trozzo also owned his own paper mill from 1836 to 1842 in Soczewka near Płock. He had bought it from Jan Rash, whose products he had distributed.<sup>86</sup>

We see advertisements on invoices kept in bookkeeping registers in Wilanów. “Antoni Dal Trozzo’s warehouse, which not only keeps all kinds of envelopes, lithographs, mapps [sic], etc., engravings, but also a complete paper supply with all types of paper for drawing, writing and lithography as well as all materials, for stationery and for drawing, in which paints, *reiszeig*, brushes, pencils, chalk, mas-cara, mundleim [isinglass], feathers, wax seal, wafers, all that is necessary for painting, drawing and writing for a timely and immediate service, at the lowest price you can find.” (“Rachunek magazynu Antoniego Dal Trozzo utrzymującego nie tylko skład wszelkiego rodzaju kopersztychów, litografii, mapp itp. rycin, ale nadto kompletny skład papieru zaopatrzony przy wszelkich gatunkach papierów rysunkowych, piśmiennych i litograficznych oraz we wszystkie materiały tak piśmienne jak i rysunkowe, w którym to farb, reiszeigów, pędzli, ołówków, kredy, tuszu, mundleimu, piór, laku, opłatków, zgoła wszystkiego co tylko do malarstwa, rysunków i pisania jest potrzebnym przy akuratywnej i rychłej usłudze, za najumiarkowańszą cenę dostać można.”<sup>87</sup>)

Dal Trozzo also ran numerous press advertisements, offering both prints and paper. One example dates from 1836 and is from the War-

84 H. Widacka, *Dietrichowie rytownicy warszawscy*, Warszawa 1989, p. 135; *ibidem*, p. 162.

85 The exact terms of the contract were published in *Dziennik Urzędowym Województwa Augustowskiego*, 1835, no. 3, pp. 19–21.

86 J. Siniarska-Czaplicka, *Znaki wodne Papierni Mazowska 1750–1850*, Łódź 1960, pp. 60–63; M. Chudzyński, “Z dziejów papierni w Soczewce koło Płocka”, *Notatki Płockie* 19/2–76, 1974, pp. 26–32.

87 Invoices from A. Dal Trozzo Warehouse Allegata.

saw newspaper *Kurier Warszawski*: “The A. Dal Trozzo paper warehouse at Senatorska Street received a fresh and significant transport of paper from the Imperial Peterhof Factory, and is also significantly supplied with all domestic paper from his own factory, which you can purchase in this warehouse at a fixed and very moderate price.” (“Skład papieru A. Dal Trozzo przy ulicy Senatorskiej, otrzymał świeżo znaczny transport papieru z Imperatorskiej Peterhofskiej fabryki, jako i znacznie jest zaopatrzony we wszelki papier krajowy z fabryki własnej, którego w tymże składzie po stałej i bardzo umiarkowanej cenie dostać można.”<sup>88</sup>) He also imported lithographic stones from Bavaria (seen in an 1825 advertisement).<sup>89</sup> In 1838, Wilanów purchased “a stone already carved into the catalogue” from Dal Trozzo.<sup>90</sup>

The warehouse of another supplier, Tomasz Czaban, operated at “496 Miodowa and Senatorska Streets on the corner.” He offered “paper, stationery and drawing materials, carpets, marbles, upholstery.”<sup>91</sup> The merchant and owner of that paper warehouse, Tomasz Czaban, also distributed both domestic and foreign supplies. In the 1920s, the Treasury Commission of the Kingdom of Poland entrusted Czaban with importing high-quality Dutch paper (mainly by Honig) for keeping mortgage books.<sup>92</sup> In 1820, he purchased four pieces and in 1822 a single piece of panoramic paper recover from the French factory of Jean Zuber.<sup>93</sup> Most certainly, he had in stock paper from the paper mill in Sopol by the river Mroga (in the Lodz region); after all, after the collapse of the November Uprising in 1831, Czaban was accused of selling paper from Sopol with the watermark, “Gott segne Pohlen” (“God bless Poland”). The merchant defended himself by claiming that the paper was produced before the outbreak of the

88 *Kurier Warszawski*, 1836, no. 228, p. 1.

89 I. Tessaro-Kosimowa, op. cit., p. 36.

90 Allegata 179: note from Wilanów 12 June 1838, f. 36 (old pagination) and invoice issued by Antoni Dal Trozzo, 6 June 1838, f. 37 (old pagination).

91 Allegata 166, 167, 168, 169, 170 171, 172, 174, 178, 179 (invoice with offer included, among others: 171, p. 155).

92 J. Dąbrowski, J. Siniarska-Czaplicka, *Rękodzieło papiernicze*, Warszawa 1991, p. 378.

93 M. Ciechańska, *Papierowe obicia ścienne pałacu w Wilanowie. Studium portretowe*, Warszawa 2010, p. 63.

uprising, in 1828.<sup>94</sup> The last purchase from this company by Wilanów was recorded on July 31, 1839.<sup>95</sup> Czaban’s warehouse ceased operating in 1852.<sup>96</sup>

In the first period of the bookbinding factory (until 1836), paper was occasionally purchased at the Józef Kaczanowski (dates of life unknown) Information and Commission Office at Krakowskie Przedmieście Street in Warsaw.<sup>97</sup> Paper on a roll (probably machine-made) was bought here in 1834. It must have been imported, since the first paper-making machine in Poland was installed in Jeziorna in 1834; but it was not launched until 1838.<sup>98</sup> The office advertised its activity as: “facilitating commissions in the country and abroad, Polish, French and German bookshops.”<sup>99</sup>

At the Paper Cover Factory, Wilanów could purchase all the supplies of coloured papers and bordures he needed throughout the entire work period. Until 1841, this was the only supplier of gilded bordures (means gold paper strips) he used. A note from Wilanów dated September 26, 1834 has survived: “Bordures, according to the submitted samples, were missing in the Wertheim factory, and as nowhere [...] could I find them, thus I ordered from Wertheim.” (“Bordur wedle nadesłanych próbek zabrakło w fabryce Wertheima, a że nigdzie [...] nie znalazłem obstalowałem u Wertheima.”<sup>100</sup>)

Marzenna Ciechańska, a professor at the Faculty of Conservation and Restoration of Works of Art of the Academy of Fine Arts, has discussed the activities of the Paper Cover Factory in detail.<sup>101</sup> The factory was launched in 1829 by wallpaper manufacturers, Michael Spoerlin and Heinrich Rahn, from Vienna. In 1830, they were joined by Warsaw banker, Aleksander Wertheim. The factory was located on the

94 J. Dąbrowski, J. Siniarska-Czaplicka, op. cit., p. 367.

95 Allegata 179, f. 40 (old pagination).

96 *Kurier Warszawski*, 1851, no. 283, p. 2.

97 Allegata 166, 167, 168, 171.

98 J. Siniarska-Czaplicka, *Kronika papierni w Jeziornie 1760-1980*, Jeziorna 1961, p. 24.

99 Allegata 168, p. 36 (old pagination).

100 Allegata 168, p. 39 (old pagination).

101 M. Ciechańska, op. cit., pp. 65–70.

corner of Marszałkowska and Złota Streets in Warsaw. In 1838, Spoerlin left the company and Vetter took his place.

The company participated in the Manufacture Exhibitions of the Kingdom of Poland, a closed show for the director of Industry and Arts in the Government Committee of the Interior Affairs of Bołgowski resumed after the November Uprising collapse in 1837, 1838 and 1841. In 1838, the company issued, “100 different coloured, pressed, gilded and silvered papers for bookbinding and haberdashery, and 36 types of patterns in various pressed and gilded patterns.” (“100 różnych papierów kolorowych, prasowanych, złożonych i srebrzonych, do robót introli-gatorskich i galanteryjnych, 36 gatunków szlaczków w różne desenie prasowanych i złożonych.”<sup>102</sup>) In 1841, there were offers among others for “pressed and gilded patterns in different widths.” (“Szlaczki wycis-kane i złożone w desenie, różnej szerokości.”<sup>103</sup>)

At the end of 1837, the first purchase of paper from Schuster was recorded. It would later be the first supplier to break the monopoly of the Paper Cover Factory in selling gilded bordures. The first such purchase for Wilanów is dated May 21, 1841.<sup>104</sup> Franciszek Karol Schuster – the owner of a well-known lithographic warehouse, a merchant, social activist and art collector – ran a lithographic store and warehouse at 33 Krakowskie Przedmieście in Warsaw from the mid-1830s. (The first press release of his activity was in March of 1837). From 1838 to 1840, the company was located at 35 Krakowskie Przedmieście, and subsequently in their own building at 38 Krakowskie Przedmieście (present-day street numbers). The warehouse was constantly modernized and equipped with the latest equipment and involved the re-selling old machines to other lithographic warehouses.<sup>105</sup> From 1836, paper purchases were also made at A. Zalewski, who ran the “official

102 *Spis plodów krajowego przemysłu na wystawie publicznej w Warszawie w miesiącu czerwcu 1838*, items 264, 265, quotation after: A. M. Drexlerowa, *Wystawy wytwórczości Królestwa Polskiego*, Warszawa 1999, p. 307.

103 *Spis plodów krajowego i rossyjskiego przemysłu na wystawie publicznej w Warszawie w roku 1841*, item 389, quotation after: A. M. Drexlerowa, op. cit., p. 342.

104 Allegata 190, f. 46 (old pagination).

105 S. Konarski, *Franciszek Karol Schuster*, iPSB, internetowy Polski Słownik Biograficzny, <https://www.ipsb.nina.gov.pl/a/biografia/franciszek-karol-schuster> [accessed 15.12.2019].

paper warehouse from Jeziorna, at Wierzbowa Street, the house of L. A. Dmuszewski, No. 473 L. C. under the porch.”<sup>106</sup> From 1842, the company offered “gilded bordures.”<sup>107</sup>

The first purchase from Aleksander Giwartowski was recorded in November of 1840.<sup>108</sup> Paper was bought, including “gold paper” and “bordures” (May 1842).<sup>109</sup> The invoice advertised, “Paper, engravings and all stationery warehouse.” The store was located at Miodowa Street in Pac Palace. In addition to prints, he was also involved in the sale of oil paintings and in 1845, “thanks to his efforts, an extensive exhibition of paintings brought from Mnichów [Munich]” was organised.<sup>110</sup>

Incidentally, from 1841, paper was bought at the engravings and stationery warehouse of Adolf Maguna (dates of life unknown), Krakowskie Przedmieście, directly in front of the post office no. 377 or, from 1843, at the stationery market at Senatorska and Wierzbowa Streets No. 473, run by Szczyciński (name and dates of life unknown).<sup>111</sup>

## 2. DESCRIPTION OF MOUNTS OF DRAWINGS FROM WILANÓW COLLECTION<sup>112</sup>

### Prints and drawings donated to the University of Warsaw Library

A total of 134 drawings from the former collection of Stanisław Kostka Potocki are currently kept in the Print Room of the University of Warsaw Library. In terms of mounting method, the largest group –

106 Allegata 171, 178, 179, 187, 191, 203, 205, 206, 207, 209, 213, 214.

107 Allegata 191, f. 14 (old pagination).

108 Allegata 180, 191, 203, 204, 205, 206, 207, 211, 213.

109 Allegata 191, f. 25 (old pagination).

110 *Kurier Warszawski*, 18 June 1845, p. 770, quotation after: E. Moszoro, *Życie artystyczne w świetle prasy warszawskiej pierwszej połowy XIX wieku*, Wrocław-Warszawa-Kraków 1962, p. 180.

111 Allegata 191, 213; Allegata 209, 214.

112 From 2012 to 2014, a review of drawing albums in the Wilanów collection was carried out at the National Library of Poland, containing 1 327 boards bound in 120 albums. For comparison with drawings probably donated earlier in Wilanów to the University Library in Warsaw, a review was also carried out of this part of the collection of 134 drawings, in 2013. The review was aimed at determining typical features of the technological structure of albums and boards from both periods.



79 objects - consists of drawings attached to blue single-sheet mounts, including 53 to similar mounts with black-ink washlines, and 26 on mounts decorated differently (e.g. with an additional gold paper strip pasted) or without decorations. This type of mounting seems to be close to the characteristic blue boards used in the 18th century by Pierre-Jean Mariette; they were propagated by him and very popular through the 18th and 19th centuries. One such mount from the Potocki collection was published in the catalogue of the exhibition of French painting and drawing at the National Museum in Warsaw in 2009 (fig. 2).<sup>113</sup>



FIG. 2. Blue drawing mount from the collection of Stanisław Kostka Potocki, University of Warsaw Library

113 J. Czerzniewska, "Benigne Gagnereaux. rysunek Dwie kobiety z maską i bębenkiem," in *Le siècle français, Francuskie malarstwo i rysunek XVIII wieku ze zbiorów polskich*, exhibition catalogue, National Museum in Warsaw, Warszawa 2009, catalogue 36, pp. 226–227.

Another group of 39 objects consists of drawings attached to white laminated supports, including eight with gold and green washlines, and 31 with or without other decoration. These, in turn, especially white sheets with green washlines and gold paper strips, are similar to the mounts used by Stanisław August Poniatowski from the White House in Łazienki (fig. 3).<sup>114</sup> Sixteen drawings from the collection are not mounted.



FIG. 3. White mount with a green frame from the collection of S. K. Potocki, University of Warsaw Library

It can be assumed that the mounting of the drawings from the Potocki collection in the University of Warsaw Library were made before their donation in 1818. Elżbieta Budzińska wrote about the lack of any mention of work done on this group of drawings at the Library of the

114 M. Laszczkowski, *Grafika w dekoracji...*, p. XLVII.

Royal University of Warsaw – as distinct from the print collection.<sup>115</sup> The print collection was arranged according to Potocki's instructions by Jan Feliks Piwarski, the curator of the collection. Prints were arranged in albums, which meant that they had not been previously mounted. Four of these albums have survived, the first (with prints by Marcantoni Raimondi) made during Potocki's lifetime, the other three after his death. A description of one album was published at the time of its conservation at the University of Warsaw Library conservation workshop. These albums are bound in cardboard covered in full marbled leather, without any decoration and lettering; the prints are mounted onto grey-blue sheets of thick handmade paper and surrounded by ink and watercolour washlines.<sup>116</sup> There are no invoices indicating the bookbinder.

#### **Wilanów collection in the National Library of Poland<sup>117</sup>**

The arrangement of the Wilanów collection of drawings from the time of Aleksander Potocki was done in an original way, without explicit reference to a group of prints and drawings probably mounted at the time of Stanisław Kostka Potocki. A completely different feature is seen in the drawings grouped into volumes with paper covers, containing several drawings each to several dozen. Sometimes, several albums constitute a thematic series.

Album covers had been made of two layers of handmade paper pasted together – coloured recto and greenish (probably originally bluish) verso papers. The edges of the covers are tooled with a continuous ornament, with decorative motifs pressed in the corners. The front cover has paper labels containing the manuscript title of the album. The spines are covered with two types of paper: one surface painted with a slight gloss and the other a kind of brown craft paper. In several cases, the original spine of painted paper was then covered with craft paper (fig. 4).

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115 Ibidem, p. 165.

116 E. Duziak, "Konserwacja akwaforty Rembrandta van Rijn wraz z albumem Stanisława Kostki Potockiego," *Notes Konserwatorski* no. 9, 2005, pp. 88–99.

117 The detailed report of appearance of with dates of creating albums is provided in Appendix to part 1.



FIG. 4. Album covers: a. Beige with a blue label and yellow spine (Polona); b. Pink with a green label and brown spine (Polona); c. Blue with a cream label and a yellow spine (Polona); d. Blue with a cream label and brown spine (photo: Polona)

Two construction solutions were used to attach the covers to the spine. In the first and more common, the covers are adhered end-jointed at the fold which, in fact, is the spine. Drawings on quards, or with-

out, are sewn directly to the covers, and then the spine is covered with paper to hide the threads. The second method consists of the binding made of separated paper covers and spine. Covers are adhered to the recto of the folded paper strip that constitutes the spine. The drawings are sewn to the next strip of paper, which is then pasted from the inside to the binding spine. Due to re-covering the spine with brown paper, these two types are not always distinguishable.

The vast majority of albums are single-section. Boards with drawings are attached to the quards, with drawings without mounts sewn directly into the spine or adhered to the quards. Albums can be divided into four groups according to the mounting features of the drawings. (An inventory of drawings in individual groups, with detailed description and the dates of the albums' creation is provided in Appendix I). Of note, there are characteristic differences between the individual groups in the structure of the album itself in the type and colour of the covers, the stamps used, and the shape and colour of the title labels. This is probably related to the time of the albums' creation: groups II, III and IV were probably put together at a similar time and group I was made during a long period of time. (The first drawings from this group were bound in 1834, the last in 1844. See Appendix to part 1.) It also comprises the greatest variety. Differences in the technological structure of the albums seem to stem from the subject matter and types of drawings contained therein. Drawings from groups I, II and III are associated with Stanisław Kostka Potocki and, to a lesser extent, Aleksander; drawings from group IV, with the exception of those under call number WAF 82 that come from the collection of Ignacy Potocki.

Group I. The drawings are in albums attached with their entire surface or one edge to the boards (fig. 5). The boards are double-layered. Coloured paper (blue, beige, pink, cream or white) is pasted from the face side, with greenish paper from the back. Each board along the edge has a tooled ornament and decorative motifs stamped in the corners in five predominant patterns (fig. 6). Around the drawing are strips of coloured paper - mainly navy blue and gold. Sometimes you can see the use and modification of earlier set-ups (fig. 7).



FIG. 5. Mounts in the album of group I: (a, b).





Fig. 6. Stamp patterns in the corners of album covers and mounts: a. Stamp No. 1; b. Stamp No. 2; c. Stamp No. 3; d. Stamp No. 4; e. Stamp No. 5; f. Stamp No. 6; g. Stamp No. 7



FIG. 7. Use and modification of previous mounts (a, b, c)



Album covers are of different colours, the number 5 stamp predominates in the decoration, and spines are mainly brown (although you see brown paper re-covering the coloured spines). Spines with titles stuck to the front cover are in different colours with a predominance of cream. There are more oval than rectangular labels.

Drawings and studies made by artists (in large part contemporary to Stanisław Kostka and Aleksander Potocki) dominate this group and include landscapes, but also genre scenes and portraits.

Group II. Drawings without mounts are sewn into the albums (with a few exceptions for individual drawings) (fig. 8).



FIG. 8. Example of album interior, group II

Album covers are mostly blue, with stamp number 1 predominating the decoration. Spines are mostly yellow, with cream title labels. Only five albums are in a different colour (beige-grey covers with green labels and navy spines).

There is more diverse content in this group. There are studies, or modellos (finished composite drawings used as a pattern for the graphics in the form of drawings from the WAF 21 album, which is the basis for an edition of depictions of the graves of Polish monarchs and

the interior of the Wawel cathedral, entitled: *Monumenta Regum Poloniae Cracoviensia*). There are also drawings and architectural sketches (including those made by Stanisław Kostka, Ignacy and Aleksander Potocki, Vincenzo Brenna), and a group of ornamental drawings, amateur drawings (e.g. drawings, plans and maps made by the Kalisz Corps Cadets; drawings by Aleksander Potocki from childhood, and drawings by friends).<sup>118</sup>

Group III. The drawings are adhered to the entire verso surface. Around the drawing, strips of blue paper are pasted with a simple linear tooling along the edges. There are no decorative tapes (fig. 9).

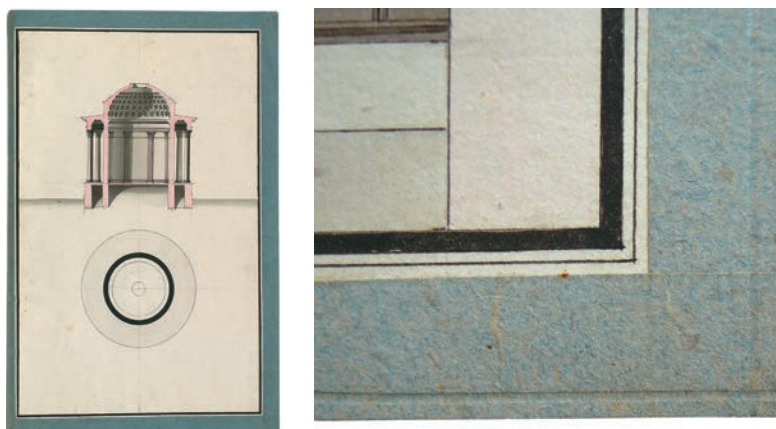


FIG. 9. Type of mount group III: a. Board (Polona); b. Fragment

All the covers are blue. The type 1 stamp has been used in the decoration, the spines are reddish-brown and yellow and display cream rectangular labels.

In the mixed group types - II / III - the covers are blue, with the type 1 stamp (type 2 in only one case), red-brown and yellow spines (one brown), and cream rectangular labels.

In groups III and II / III, there are drawings related to Stanisław Kostka Potocki. Included are sketches and architectural plans of buildings that he co-designed with Christian Piotr Aigner, as well as

118 K. Gutowska-Dudek, op. cit., vol. 3, pp. 131-143.

those inspired by him and made by Vincenzo Brenna (with Giuseppe Manocchi), and designs of the villa of Pliny the Younger, called Laurentina, and Natolin.

Group IV. The drawings in the albums are adhered onto thinner paper cards of a larger or equal format, sometimes several drawings on one card. Some drawings have been repeatedly folded in album format, where only the middle part is pasted to the mount. Within one album may be drawings on mounts or without mounts, and in a few cases adhered on canvas (fig. 10).

In group IV, all covers are blue and cream with rectangular labels, displaying stamp type 3, with brown spines. The group includes archi-



FIG. 10. Examples of mounts, group IV: a. item folded to the album format, unfolded;  
b. Drawing on a lining

tectural and ornamental drawings from the so-called legacy of Rastrelli (consisting of works by Bartolomeo Francesco Rastrelli and various artists associated with him), previously belonging to Ignacy Potocki.

The drawings are often interleaved with tissue paper attached to the mount or guard, but are largely unpreserved. In group I, II and III, preserved original interleaving papers are sometimes found, most often in groups I and III.

Albums 42 and 44 do not have the characteristics of the WAF album collection, although they are the first and third issue of the thematic series. They have separate no separate spines and their covers are made of blue marbled paper, without pressing.

Comparing the mounting of drawings from group I from the National Library of Poland and drawings from the University of Warsaw Library, it can be concluded that Aleksander Potocki did not follow the pattern of his father's mounting. In fact, the system he designed was completely different. The blue colour mounts that constitute the majority of mounts from the University of Warsaw Library collection in the National Library are in the minority, apart from a completely different technique - frames around the drawings that are pasted, not drawn with ink. With great care, one may assign a group of drawings, type III, to the previous pattern - those showing the greatest similarities to the university collection. On the inside covers of twelve albums from groups II, III and II / III, stickers are placed with notes by Stanisław Kostka Potocki, suggesting their earlier co-bound form. It could be volumes or paper folders (fig. 11).<sup>119</sup>

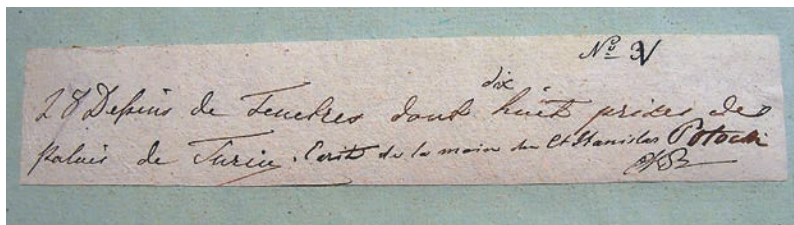


FIG. 11. A sticker with a note on the inside cover

119 Group II: WAF. 45, 59, 62, 70, 78, 79; Group III: 63, 64, 65, 67, 68; Groups II/III: WAF. 80.

Rastrelli's mounts probably come from the earlier stage of arrangement, perhaps from the time of Ignacy Potocki.

### 3. TECHNIQUES AND MATERIALS FOR MOUNTING SYSTEM

The original idea of systematising and protecting the graphic works of the Wilanów collection entailed four elements: portfolios, their inner structure (dividers), *cahier*<sup>120</sup> or album and the mount. In part of the collection, this is reduced to three elements, i.e., a portfolio with dividers and an album. The portfolio was the first element that was used for systematising and at the same time was protective. Subsequently, dividers were more systematising than protective, although separating individual albums from each other further prevented damage resulting from any overly free movement or rubbing of the portfolio contents. The next element of protection were volume covers, then mounting the object to the board, whether decorated or not. For comparison, the arrangement of the collection of Stanisław August Poniatowski had three elements: portfolios, dividers, and mounts.

#### Portfolios

There are records in the Accounts of House Bookkeeping of Count Aleksander Potocki that include payments for making portfolios to the Cabinet of Fine Arts (meaning a collection of engravings and drawings). In total, from March 1834 to May 1844, payments were made for the execution of at least 25 portfolios. (In June 1838, the number of portfolios was not specified.) Seven were designated as large. The portfolios were primarily made by Karol Bagiński, but they were also some by Michał Tuchowicz. Some were repaired, perhaps using portfolios from the collection of Stanisław Kostka Potocki.<sup>121</sup>

120 French words, phrases and titles are quoted in their original spelling, often incorrect or obsolete, throughout the article.

121 AGAD: Archiwum Gospodarcze Wilanowskie: Kasa Generalna i Domowa Potockich, *Rachunek Kassy domowej JW.-o Aleksandra hr. Potockiego za rok 1832/3 z 12-tu miesięcznych Rapportów złożony*, call number 490 and further records from years 1833/34 to 1844/45, call numbers 491-502.

In Karniewski's letter to an unknown recipient are instructions for ordering a file from Bagiński:

"His Excellency requests Bagiński to make a portfolio - as for the way it should be made of colour and shape, I attach a description and measure from a string on which the first knot means the thickness of the spine, the second the width of the portfolio, and the third the length of the spine and the portfolio itself." ("Żąda J.W. Pan aby Bagiński zrobił tekę - jak ma być co do koloru i kształtu zrobiona załączam opis i miarę z sznurka, na którym supełek pierwszy oznacza grubość grzbietu, drugi szerokość teki, a trzeci długość grzbietu a tem samem i teki."<sup>122</sup>)

Judging from the few descriptions, the portfolios had leather spines with tooling in gold and leather corners. They were covered with marbled or safian paper in various colours and had laps and ties made of silk ribbons.

In the invoices confirming the execution of the works, fragments of their descriptions can be found:

Invoice of August 9, 1834, issued by Michał Tuchowicz:

"For three portfolios, meaning covering with marbled paper anew and adding new folds and ribbons." ("Za 3 samych tek to jest obleczenie na nowo papierem marmurkowym z dodaniem nowych zakładów i tasiemek."<sup>123</sup>)

Invoice of June 6, 1834, Tuchowicz:

"For repairing six portfolios to the Print Room, three of which with the addition of inner jackets as repaired before, and three coated with new paper inside, and a new ribbon given." ("Za wyreperowanie sześciu tek do gabinetu rycin, z których trzy z dodaniem obwolut wewnętrznych jak dawniej naprawionych, zaś trzy powleczone nowym papierem wewnątrz oklejone i nowa tasiemka dana"<sup>124</sup>)

Invoice of September 12, 1834, Tuchowicz:

"For repairing three portfolios newly coated with marbled paper, one red refreshed and sanded with safian paper, all three with new flaps." ("Za

122 Allegata 185, pp. 145–147.

123 Allegata 168, f. 19 (old pagination).

124 Allegata 168, f. 31 (old pagination).

wyreperowanie 3 tek nowo powleczone papierem marmurkowym, jedna czerwona odświeżona i wyszlifowana papierem safianowym, wszystkie trzy z nowymi klapami.”<sup>125</sup>)

Invoice of October 4, 1835, Karol Bagiński:

“Two large portfolios with a safian spine and covered with safian paper on top with decorations tooled in gold.” (“Dwie wielkie z safianowym grzbietem oraz safianem obwiedzione papierem safianowym po wierzchu z wszelkimi złożonymi ozdobami.”<sup>126</sup>)

Invoice of October 17, 1835, Tuchowicz:

“For repairing the safian red portfolio.” (“Za wyreperowanie teki safianowej czerwonej.”<sup>127</sup>)

Invoice of February 27, 1836, Bagiński:

“Two large portfolios with a safian spine and edges with flaps and gilding.” (“2 teki wielkie safianowym grzbietem i kantami zakończonymi klapami i złożeniem.”<sup>128</sup>)

Invoice of August 27, 1836, Tuchowicz:

“Making one large portfolio for lithography with a gold sign and the lettering in *Macedoine Lithographique*, with a leather spine and edges, and covered with paper.” (“Zrobienie jednej wielkiej teki do litografii z szyldem złotym i napisem Macedoine Lithographique, z grzbietem i kantami skórzanymi i obleczeniem swoim papierem.”<sup>129</sup>)

Invoice of December 18, 1836, Bagiński:

“For making a great portfolio covered with brown safian, coated with safian paper, with silk tapes, tooled in gold and stamped with the title, *Lithographies et gravures colores*.” (“Za zrobienie wielkiej teki obwiedzonej safianem brązowym, powleczonej papierem safianowym, z taśmami jedwabnymi, wyłaczaniem i wybicciem tytułu *Lithographies et gravures colories*.”<sup>130</sup>)

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125 Allegata 168, f. 33 (old pagination).

126 Allegata 169, f. 46 (old pagination).

127 Allegata 169, f. 43 (old pagination).

128 Allegata 170, f. 33 (old pagination).

129 Allegata 171, p. 171.

130 Allegata 174, p. 435.



Invoice of July 7, 1840, Bagiński:

“A big portfolio in half-leather with the title.” *Teka wielka w półskórek z tytułem.*”<sup>131</sup>)

In the annual reports of General and House Bookkeeping are several references to the appearance of the portfolios. They were “bright red safian covered” [“*ponsowem safianem pokryte.*” (November 1835)] Later, we find, “the middle portfolio covered with brown safian and covered with safian paper.” [teka średnia obwiedziona safianem brązowym i pokryta papierem safianowym.” (April 1837)] Also, “great portfolio in semi-safian covered.” [“*wielkie w półsafian oprawne.*” (June 1841)<sup>132</sup>]

At least some of the portfolios were equipped with paper labels on the front cover and spine.

March 3, 1835, Tuchowicz:

“For schools of drawings for large portfolios [printed signs] on top of the portfolios and small for spines.” (“*Do szkół rysunków na teki wielkich [szyldów obdrukowanych] na wierzch teki i małych na grzbiecie.*”<sup>133</sup>)

We also find a few mentions of the size, determined, for example, by the amount of cardboard used to make the portfolio.

November 8, 1834, Tuchowicz:

“Making one huge portfolio out of eight sheets of completely new cardboard with a stamped leather spine.”

“One large of five sheets of cardboard of a new portfolio, as above.”

“Two slightly smaller of four sheets of cardboard.”

(“*Zrobienie jednej ogromnej z 8 arkuszy tektury teki zupełnie nowej z grzbietem skórzanym stemplowanym.*”)

(“*Jednej wielkiej z 5 arkuszy tektury teki nowej j.w. Dwóch nieco mniejszych z 4 arkuszy tektury.*”<sup>134</sup>)

131 Allegata 183, p. 93.

132 Bookkeeping invoices: *Rachunek Kassy domowej...*, 493, p. 28; *Rachunek Kassy domowej...*, 494, p. 82; *Rachunek Kassy domowej...*, 498, p. 87.

133 Allegata 168, f. 49 (old pagination).

134 Allegata 168, f. 23 (old pagination).



May 18, 1841, Bagiński:

“Big portfolios with folds, dividers - each one of four cardboard sheets.”  
 (“Teki wielkie z zakładami, przekładami każda z czterech tektur złożona.”<sup>135</sup>)

Most of all, there were complaints about silk tapes that would not hold:

December 8, 1835, Kustowski’s note:

“Up to five large portfolios with lithographs for each of the seven ties of the elbow one m. strong silk tape as in the last two newly made by Mr. Bagiński.[...] Bagiński will point out - because now[...]with a strong tying they do not hold together, which can cause damage when moving large portfolios.” (“Do 5ciu wielkich tek z litografiami do każdej na 7 wiązań po łokciu 1 m taśmy jedwabnej mocnej tak jak w dwóch ostatnich nowo zrobionych przez P. Bagińskiego...Bagiński wskaże - gdyż teraz...przy mocnem wiązaniu raz wraz zrywają się, przez co przy przenoszeniu wielkich tek szkoda stać się może.”<sup>136</sup>)

March 18, 1836, Tuchowicz:

“For putting seven pieces of new double silk tie to *Histoire* portfolio.”  
 “For putting up to three portfolios with silk tape for each of seven ties” (“Za wprawienie siedmiu sztuk dubeltowych zawiązań nowych jedwabnych do teki *Histoire* Za wprawienie do trzech tek taśmy jedwabnej do każdej po siedem wiązań.”<sup>137</sup>)

In the accounts, we find two references to portfolios for drawings:

August 27, 1836, Tuchowicz:

“For making a second portfolio even larger for modern drawings with a gold sign and the writing *Dessins Modernes*, spine and edges as above and marbled paper.” (“Za zrobienie drugiej teki jeszcze większej do rysunków nowoczesnych z szyldem złotym i napisem *Dessins Modernes*, grzbietem i kantami jak wyżej i papierem marmurkowym.”<sup>138</sup>)

December 1833, Tuchowicz:

“Restoring portfolio for drawings of architecture.” (“Odrestaurowanie tek do architektury rysunków.”<sup>139</sup>)

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135 Allegata 190, f. 67.

136 Allegata 169, f. 30 (old pagination).

137 Allegata 170, f. 35 (old pagination).

138 Allegata 171, p. 171.

139 Allegata 167, f. 55 (old pagination).

## Dividers

Numerous invoices for dividers have also been preserved. Their orderly character was highlighted in the Tuchowicz account of August 8, 1836:

“For making four dividers to put in portfolios for seclusion and even arranging lithographs – eight cardboards with lining.” (“Za zrobienie 4 przedziałów wkładać się mających w teki dla odosobnienia i równego układanie litografiiów – tektur sztuk 8 z obleczeniem.”)<sup>140</sup>

The dividers were covered with multi-coloured paper and marked with signs.

October 30, 1836, Tuchowicz:

“For making 5 pairs or 10 dividers to 5 portfolios with lithographs, each of two cardboard and coated with blue paper.” (“Za zrobienie 5 par czyli 10 przekładów do 5 tek z litografiami, każda z dwóch tektur złożona i niebieskim papierem powleczona.”)<sup>141</sup>

May 3, 1837, Tuchowicz:

“For making two new dividers covered with pink paper for coloured portfolio.” (“Za zrobienie 2 nowych przekładów obleczonego papierem różowym do teki kolorowanej.”)<sup>142</sup>

## Albums

The paper bindings of the Wilanów collection albums were certainly the final bindings. At the same time, they constituted part of the inventory system. This arrangement was disturbed by the liquidation of portfolios, thus giving paper covers an independent and final function in the arrangement of the collection.

For centuries, binding a book in paper was treated as a temporary protection by the printer. The buyer ordered the permanent binding from the bookbinder, and the paper was removed. Three forms of temporary protection of the printed book prevailed at the time: a paper covers between which the sections were inserted; a booklet with the

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140 Allegata 171, p. 35.

141 Allegata 171, p. 573.

142 Allegata 175, p. 42.

sections slightly sewn and glued into the paper cover; and *alla rustica*, where the end papers were sewn into the block and pasted to the paper cover. The latter two allowed for the use of the book. At the beginning of the 19th century, some forms of binding in paper already serve as final bindings. In the 1820s, the title began to be printed on the front paper cover (the content of the title card was often repeated here). This cover would act as a final binding. The booklet binding was made of coloured paper – at first, almost only blue; then navy blue, beige, yellow or green papers were used.<sup>143</sup>

Paper bindings in the context of graphic and drawing works may bring to mind graphic series, issued in the form of pamphlets. They were sold in a series through a subscription system (after prepayment). After the whole series was collected, they were usually bound in a more solid, permanent fashion.

An example a pamphlet publication is, “Zbiór widoków sławniejszych pamiątek narodowych...” (A collection of images of more famous national artefact s[...])” by Zygmunt Vogel, published in three pamphlets with six engravings each. The first edition appeared in 1806, and the second in 1807.<sup>144</sup> Another such publication was inspired by Stanisław Kostka Potocki’s “Monumenta Regum Poloniae Cracoviens.” The first edition was published in 1822–1827 in fascicles containing four engravings each.<sup>145</sup> Original copies of the Stachowicz drawings were sent to Stanisław Kostka Potocki to provide protection for the publication of the work. They are included in the collection of Wilanów drawings in the WAF 21 album.<sup>146</sup>

The association of the form of binding of the Wilanów albums with volumes of prints seems to be justified, since printed fragments of covers from serial publications were used on the covers of some albums (fig. 12).

143 E. Pokorzyńska, “Początki polskiej oprawy wydawniczej: przegląd zabytków,” *Acta Poligraphica*, Year 3, 2015, no. 6, p. 39.

144 K. Estreicher, *Bibliografia polska*, Pt. 1, [1800–1880], vol. 5, p. 128.

145 H. Widacka, op.cit., p. 122.

146 K. Gutowska-Dudek, op. cit., vol. 3, p. 131.



FIG. 12. *Le vocabulaire des Dames* / litographie par H. Grevedon, 1831 (Polona)

The method of combining sheets with the cover in the Wilanów albums has been mentioned. It consisted of interlacing the thread through the quads and the cover or, in a more sophisticated form, with a folded paper strip pasted into the finished cover. After analysing the historical pamphlet design, this second type was considered by Randy Silverman to be the most suitable for thin one-fold pamphlets.<sup>147</sup>

Two sewing methods were observed during the conservation work on the Wilanów albums:

1. WAF 20

The thread is interwoven by section and the folded strip of paper in five points is on the shape of the eighth (Zygmunt Zjawiński defines this as “into four buckles”). The thread was tied in the middle on the outside of the fold.<sup>148</sup>

147 R. Silverman, “Small, Not Insignificant: a Specification for a Conservation Pamphlet Binding Structure,” *The Book and Paper Group Annual*, vol. 6, 1987, p. 3 <https://cool.conservation-us.org/coolaic/sg/bpg/annual/v06/bp06-13.html> [accessed 15.12.2019].

148 Z. Zjawiński, *Introligatorstwo*, Warszawa 1966, p. 105.

## 2. WAF 87

The thread connected the section directly to the covers at seven points. The thread is pulled over the back, then attached with loops from the inside of the fold and tied in the middle on the outside of the fold.

### Mount

The method of making mounts to affix watercolours was described in a guide published in London in 1820, *The Practice of Drawing and Painting Landscape from Nature in Water Colours...*<sup>149</sup> The chapter “Mounting and Varnishing Paintings in Water Colours” describes the process of creating a board and pasting a drawing on it in detail.<sup>150</sup> A smooth and solid wooden board and three sheets of drawing paper are prepared, to be slightly larger than the intended size of the mount. The paper is moistened with a sponge on both sides. If it curls, it is left for a few minutes so the moisture would be evenly distributed. Then one sheet is put on the board, the edges are wrapped (about one inch wide) and covered with a paste. They are put back on the board, pressing firmly against it. The next sheet should be slightly smaller than the previous one by about half an inch on each side. It is laid on the previous one at an equal distance from the edges, with half wrapped and covered with paste. Then this part is pressed to the previous sheet. The paper is laid slowly to avoid the formation of air bubbles that would be difficult to remove without lifting the sheet. Subsequently, the second part of the sheet is covered with paste and pressed down. The paper is pasted halfway after being stacked evenly on the previous sheet, because it would be more difficult to lay it evenly after the paste was applied, and it would also be more difficult to lift it if necessary. The third sheet should be slightly smaller than the previous one; it is pasted like the second one.

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149 F. Nicholson, *The Practice of Drawing and Painting Landscape from Nature in Water Colours exemplified in a Series of Instructions calculated to facilitate the Progress of the Learner, including the Elements of Perspective, their Application in Sketching from Nature, and the Explanation of various Processes of Colouring, for producing from the Outline a Finished Picture; with Observations on the Study of Nature, and various other Matters relative to the Arts*, London 1820.

150 *Ibidem*, pp. 73–75.

The reason why the sheets get smaller in size is explained as follows: because they are of equal thickness, the first sheet may dry out and stick firmly to the board before the process of tensioning of the whole is completed; otherwise everything could peel off or the edge may break. It is not recommended to stretch the paper too much, because the board stretches strongly during drying. If the papers are stretched completely, the board may crack or warp. It is recommended to dry slowly, without exposure to the sun or fire.

When the board dries, it is necessary to cut the drawing to the appropriate size and lay it face down on a sheet of blank paper. Holding it firmly with one hand, the paste is applied evenly on the back, avoiding the movement of the drawing to avoid soiling the face with the paste. The drawing should not be placed on the board until the moisture is evenly distributed and softened. You have to work in different directions to distribute the paste layer. The process takes two to three minutes, depending on the thickness and strength of the paper. Then the drawing is placed with the pasted side on the board, the face is secured with a clean sheet of paper, which protects the drawing from damage during pressing (which is necessary to attach it). If, after picking up this paper, it turns out that there are air bubbles under the drawing, it is necessary to remove them by lifting the nearest end. To remove these blisters, a wood strip slightly wider than the drawing is used and covered with cloth or flannel. By dragging such a tool over the protective paper, blisters are more easily removed than by hand. It is important to make sure that the edges are pressed tightly, which could be difficult if the drawing paper is very strong or not sufficiently wetted with paste.

The whole should remain in this state for several days, then the mount was removed from the wooden board by cutting off the edges. Although the mount may seem dry, it was recommended to season it for some time in the folder or under the weight.

A similar method is given by the bookbinder, B. Lewandowski in *Polska Gazeta Introligatorska (Polish Bookbinding Newspaper)* in 1929.<sup>151</sup>

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151 The B. Lewandowski firm operates to this day in Poznan. It was founded in 1920 by Bronisław Lewandowski. Website: <http://blewandowski.pl/> [accessed 15.12.2019].

“Although this is a fairly well-known thing, it still belongs to those works that require very careful execution [...] For stretching cards (maps), canvas is best, which currently is quite expensive. For this reason, canvas often has to be replaced with paper. Since not all colleagues know how to handle paper in this case, I will describe the matter in brief. If there is something to stick on the paper, moisten it first with a clean sponge. Next, the sheet is adhered to a clean wooden board, covering only the edges of the sheet. It takes six hours to dry paper prepared in this way, depending on the paper. After this time, the paper will be stretched so that we will not notice the slightest fold. After applying drawings, geographical cards or photographs, you need sufficient time to dry these stickers. It is understood that sticking requires absolute accuracy and clean work. It is also important what paste is needed for the material and what type of glue. When working with water, it is best to use a paste, because it is cleaner; but for adhering chalk or ink drawings, you need to use glue, because the paste can easily dissolve, even the best paints.”<sup>152</sup>

There is no description in the preserved documents in Wilanów of how Tuchowicz made the mounts. However, the bookbinding workshop was equipped with wooden boards called *rayzbret*.

The invoices mention certificates of production and repair of such boards. From 1836, an undated invoice was issued by a palace carpenter for four wooden boards with thin borders at the edges. Due to the illegibility of the invoice, it is difficult to determine the exact dimensions, but they may be:

Two measuring 1 ell 18 inches long and 1 ell 12 inches wide.

Two 2 ells? inches long and 1 ell 12 inches wide.<sup>153</sup>

A May 13, 1838 invoice is for repair and planing a total of eight boards and making two new different sizes. The invoice states:

“For repair and planing on both sides of the Three No 3 Boards each length in 2 ells 12 inches, width 1 ell 12 inches[...]

For a similar work of two boards No 2 lengths in 1 ell 18 inches, width 1 ell 1 inch [...]

152 *Polska Gazeta Introligatorska*, Year 2, 1929, no. 12, p. 158.

153 *Allegata 170*, f. 58 (old pagination).



For similar work of Three Boards No 3 Each in length 1 ell 14 inches, Width 1 ell 2 inches.

For making another Board 490 (?) For the punch, the same size from treasury material

For making another new board length 1 ell 21 inches, width 1 ell 8 inches from treasury material.

For making two pear mouldings for cutting bordures and for creating engravings from own material.”

(“Za reperacją i wyhybrowanie z obu stron Trzech No 3 Raysbretów Każdy długości w łokci 2 Cali 12 Szerokości łokci 1 Cali 12 [...]

Za podobną robotę Raysbretów dwóch No 2 długości w łokieć 1 Cali 18 szerokości łokieć 1 cali 6 [...]

Za podobną robotę Raysbretów Trzy No 3 Każdy w długości łokieć 1 Cali 14 Szerokości łokieć 1 Cali 2 do prasy.

Za dorobienie do teyże Prasy jednego Raysbreta 490 (?) nowego teyże wielkości z Materiału Skarbowego.

Za dorobienie iednego nowego Raysbreta długości łokieć 1 Cali 21 szerokości łokieć 1 Cali 8 z Materiału Skarbowego.

Za zrobienie dwóch Listw Gruszkowych do Krajania Bordiur i formowania Rycin z własnego materiału.”<sup>154</sup>)

The dimensions of the wooden boards were calculated from the measure of the New Polish ell used in the Kingdom of Poland from 1819 to 1848:<sup>155</sup>

First invoice:

100.8 × 72 cm

Over 112 × 86.4 cm

Second invoice:

184 × 86.4 cm

100.8 × 72 cm

91.2 × 62.4 cm

108 × 76.8 cm

According to the above calculation, boards with the dimensions 91.2 × 62.4 cm were intended for pressing. The list of materials for the

154 Allegata 179, f. 41 (old pagination).

155 Entry in the encyclopaedia, “Łokieć” (Ell), *Encyklopedia PWN*, <http://encyklopedia.pwn.pl/haslo/;3935128> [accessed 20.12.2019].

needs of the Bookbinding Factory includes “smooth water paper for [...] pressing smaller [engravings] for interlacing.” (“papier wodny gładki do [...] prasowania mniejszych [rycin] do przekładania.”<sup>156</sup>) This suggests that smaller objects could have been made using the bookbinding press or seasoned in it after being removed from the boards.

Papers for pasting and other activities were bought from Warsaw suppliers. The requirements or lists of purchased papers in Wilanów often specified their purpose. In addition to coloured, white paper used for the production of mounts, quards and album covers, papers for ancillary activities were also bought. Wrapping paper was needed “for gluing and pasting the undercoating; plain water paper for underlaying on mounts for covering engravings and for pressing smaller ones for interlacing.” (“do nadawania klejenia i krochmalenia do podkładania; papier wodny gładki do podkładania na Raysbrety przy szpanowaniu rycin i do prasowania mniejszych do przekładania.”<sup>157</sup>) According to the Polish dictionary of B. Linde, water-leaf paper was printing paper, while writing paper was called glue (sized) paper. Water paper was therefore not sized (the printers themselves sized the paper up to the beginning of the 19th century), conducive to using it for jobs requiring moisture absorption.

Starch and glue were used to assemble the mounts and stick drawings and engravings. It is possible, therefore, that the adhesive for mounting engravings was differentiated depending on the water resistance. In the list of materials and tools for mounting engravings from 10 December 1839, we find:

“Starch, carpentry glue, 2 brushes, 2 iron graphs for cooking glue, a small cabinet for grinding starch, a cutting knife, thread and sewing needle, 1 bowl for heating coals for glue, 1 water jug, 1 water heater.” (“Krochmal, klej stolarski, 2 pędzle, 2 grafy żelazne do gotowania kleju, szafliczek mały do rozrabiania krochmalu, nóż do obcinania, nici i igły do szycia, 1 miska do rozgrzewania węgla do kleju, 1 dzbanek do wody, 1 garczek do grzania wody.”<sup>158</sup>)

156 Allegata 169, invoice from 8 December 1835, f. 30 (old pagination).

157 As above.

158 Allegata 180, f. 45 (old pagination).

### Tooling cover and board edges

To determine any analogies shared by the tooled and stamped paper of the Wilanów covers and mounts and those of other graphic collections, a query was carried out at the following institutions: the British Museum, London; the Albertina, Vienna; the Hermitage Museum, St. Petersburg; the Musée d'Orsay, Paris; the Print Room, Residenzschloss, Dresden, the Print Room of the University of Warsaw Library; the Cabinet of Engravings and Drawings, National Museum, Warsaw; the Art Centre, Drawing, Royal Castle in Warsaw; the Art Department, the Museum of the Princes Lubomirski, the Ossolineum, Wrocław. No similar technical solutions were found in any of the above institutions in the arrangement of their graphic collection.

Of note, the Wilanów graphic art collection includes the cover of an album with embossed edges (from 1837). Other stationery products of that time could have been the inspiration for decorating albums and boards with embossing or tooling (fig. 13). Paper embossing and tooling had been known for a long time from gauffering the edges of a book. At the beginning of the 19th century, the embossing of sheets of paper was extremely fashionable. The first publishers' book bindings in paper were decorated with blind embossing. From 1826 on, a paper and almanac seller operated in Paris, offering various haberdashery items made of gilded and embossed paper. These were packed in cardboard boxes and decorated with colourful prints and edges of gilded and embossed paper. There were party games, small items like sewing sets, paint boxes and various small books with embossed and gilded covers.<sup>159</sup> Embossed paper was also used for calling cards.<sup>160</sup> Decorating edges of paper sheets was later the height of sophistication; for example, it was used in devotional pictures, where it took the form of paper lace as in the reproduction of paintings from Vilnius churches made by Antoni Oleszczyński and presented in the fourth

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159 S. Malavieille, *Reliures et cartonnages d'éditeur en France au XIX<sup>e</sup> siècle (1815-1865)*, Paris 1985, fig. p. 24.

160 An example would be calling cards from 1815, exhibited at the *Masoneria* exhibition, in: *Masoneria pro publico bono*, exhibition catalogue of the National Museum in Warsaw, Warszawa 2014, cat. no. 244, 245.



FIG. 13. *Illystrations de armee francaise depuis 1789 jusqu'en 1832 / lithographiees par M. M. Llanta et Ad. Midy; M.M. Leon Cogniet et Raffet, 1837: a. Cover; b. Embossing of edges (photo: Polona)*

series of the Vilnius Album [...] by J. K. Wilczyński, published in Paris in 1848–1852.<sup>161</sup>

The embossing of covers or calling cards was done with the help of plaquettes. Such pressing required two elements: matrix and patrix. This method was not really used for the Wilanów boards. Significant

161 J. K. Wilczyński, “Album Wileńskie czyli Zbiór Rycin, Litografii i Chromolitografii, poświęcony wyłącznie przedmiotom krajowym..., 1845–1875” in: *Metodologia i terminologia grafiki i rysunku. Teoria i praktyka*, Warszawa 2014, pp. 131–139.

differences in board formats suggest the use of rollers and a stamp. The Wilanów boards were probably impressed with tools intended for pressing leather. These finishing tools belonged to Tuchowicz and came from Paris. In a letter written at the end of the first stage of work in Wilanów, Tuchowicz mentions that before he was hired in Wilanów, these tools had been pledged for 100 *złoty*, which means their real value was 300 *złoty*.<sup>162</sup> Some of the tools may also have been owned by Wilanów; as mentioned, Dobrowolski loaned several finishing tools. There are also numerous pressing designs. Thus far, it has not been determined how many such tools were used to decorate all the graphic mounts of the Wilanów collection. (This will be possible after developing the graphics catalogue.) A significant number of designs is not surprising, however, compared to the number of stamps located in the Żołądkiewicz workshop, operating simultaneously to that of Tuchowicz. There were 97 stamps and liners, and 7 rolls.<sup>163</sup> This large number of stamps used for paper tooling alone suggests that they were also used for leather binding. After all, the pressing of paper boards was not popular enough to buy specialised tools to equip a workshop before receiving an order.

Pressing was done on wooden boards. Water-leaf paper was placed under the mount (indicated several times in the written demand for the paper). Therefore, it took place after the sheet had been cut from the boards. Previously prepared mounts were also subjected to pressing and tooling, as evidenced in the invoices. Tools were warmed before pressing. This is brought up in the note indicating a demand for “coals for heating fillets.”<sup>164</sup>

### Gold paper strips

The use of gold to decorate paper, and parchment earlier, has a very long tradition and was done in various ways. Sheets with text were decorated - e.g., illuminated initials, miniatures and manuscript bor-

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162 Letter from Michał Tuchowicz, Allegata 181, p. 615.

163 E. Pokorzyńska, *Z dziejów intrologatorstwa...*, p. 63.

164 Allegata 180, f. 48 (old pagination).

dures. Gold was also used to decorate important documents. Just how popular (and probably relatively cheap) such document decorations is seen in a fragment from *Opis obyczajów za panowania Augusta III* (*Description of Customs During the Reign of August III*) by historian and diarist, Jędrzej Kitowicz: “It was wise, according to unlearned people [...] when a patent or a liberal letter was written in capital letters and its edges embraced with a wreath of gold.”<sup>165</sup>

Decorating paper with gold was also used in bookbinding. From the 15<sup>th</sup> century on, the edges of a book were decorated with gilding, often chiselled.<sup>166</sup> Decorative paper was used for bookbinding elements. (Dutch paper and gilded and embossed paper for endleaves were popular in the late 17<sup>th</sup> and early 18<sup>th</sup> centuries.)<sup>167</sup> From the 1880s, paper wall coverings with gilded elements were produced.<sup>168</sup> Embossed and gilded paper strips, i.e. bordures, had been popular in France from the beginning of the 19<sup>th</sup> century. Note their appearance in the first bindings of fashionable almanacs that were published in multiple copies. These covers, decorated with gilded and embossed stripes are seen in a binding made in Paris by bookbinder, Luis Janet, from 1822, and a second, unsigned binding from the early 19<sup>th</sup> century. Both bindings were presented in a study devoted to the beginning of publishers’ binding in France.<sup>169</sup>

Gilding began to be used in France from the beginning of the 17<sup>th</sup> century for decorating collectors’ mounts, and over time it spread to other European countries.<sup>170</sup> The golden strip was part of a decorative frame that surrounded the drawing or engraving. Given that we only have descriptions, it is often difficult to determine whether this frame was gilded directly on the board or whether a gilded strip of paper was attached. Carlo James reports that Pierre-Jeanne Mariette used strips of golden paper. This is not obvious when he describes oth-

165 J. Kitowicz, *Opis obyczajów za panowania Augusta III*, Wrocław 2010, vol. 1, p. 71.

166 J. Tomaszewski, “Techniki zdobienia opraw w XVII wieku,” *Ochrona zabytków*, 50/3, 1997, p. 262.

167 *The Dictionary of Art*, vol. 24, pp. 55–56.

168 M. Ciechańska, op. cit., p. 91.

169 S. Malavieille, op. cit., fig. p. I.

170 C. James et al. op. cit., p. 18.

er French collections. In the mounts of English collections, the golden strip around the graphic or drawing was painted directly on the board with powdered gold with a binder.<sup>171</sup> Gilded paper strips were applied around the graphics in Polish collections. It is seen in the assembly of the graphic cycle, *Metamorphosis*, from the Stanisław August Poniatowski collections exhibited in the White House in Łazienki.<sup>172</sup>

In collections that were created and bound to the end of the 18th century, Carlo James notes only one case of paper tapes additionally decorated with relief. The collection of the Swedish Count Carl Gustaf Tessin (1695–1770) received a new mounting in Sweden (by Frederic Sparre). After that it was handed over to the royal family in 1750. It should be noted that the relief was decorated with golden as well as coloured paper.<sup>173</sup>

Historic techniques for producing gilded papers are divided into those using with water soluble adhesive (pulment - known for centuries) and newer ones made with the use of oil, depending on the type of binder. Gilding with the use of oil (mixtion) was certainly known in 1829, when T. Gill gave the formula for the adhesive used by wallpaper manufacturers to lay gold and silver flakes.<sup>174</sup> Pulment gilding is characterised by high gloss, while oil lends a matte finish. No relevant tests of the bordures used in Wilanów have been conducted, but judging by appearance, both types of gilding are found in the collection. On the other hand, gold could be used in the form of flakes (e.g. for gilding the edges of a book) or powder (in brocade papers). As a gold substitute, a copper and zinc alloy was employed, the so-called *schlagmetal*. This had been known since the Middle Ages in the form of a powder, but as foil it probably began to be used only at the beginning of the 19th century. After testing foils on several Wilanów bordures, the use of both gold foil and *schlagmetal* was established.<sup>175</sup>

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171 C. James, "Collectors and Mountings," in: C. James et al., op cit., pp. 2–36.

172 K. Jędrzyk, „Konserwacja 95 rycin ilustrujących *Metamorfozy Owidiusza*,” in: *Metamorfozy. Królewska kolekcja grafiki Stanisława Augusta*, exhibition catalogue, Royal Łazienki Museum, Warszawa 2013, p. LVII.

173 C. James et al., op. cit., p. 35.

174 M. Ciechańska, op. cit., p. 91.

175 P. Rudniewski, *Pigmenty i ich identyfikacja*, Warszawa 1999, p. 116.



Gilded and embossed bordures for decorating the Wilanów boards were obtained from the commercial market from 1834 to 184, exclusively from the Paper Cover Factory. After 1841, other suppliers joined; the first was Franciszek Szuster. Some of the bordures were made on site in the Tuchowicz workshop. Documents include an invoice of purchased materials from September 31, 1835<sup>176</sup> which contained a list of gilding materials:

One book or 12 quarters of gold. Ingredients for doing the ground for gold are:

bolus  
 Arabic gumma  
 eggwhite  
 soap  
 isinglass  
 3 brushes  
 12 vellum paper  
 (“Jedna księga czyli 12 ćwiartek złota malarskiego. Ingrediencyje do zrobienia gruntu pod złoto to iest”)  
 bolus  
 gumma arabska  
 b. iaiek  
 mydło  
 karug rybi  
 3 pędzle  
 papier welinowy ark. 12”

The context of this invoice suggests that materials were needed to make gilded paper trails to be added around the portraits on the ceiling of the Great Library Hall (invoice from November 30, 1835). From the above list, we can conclude that the bordures were made with egg white gilding. The use of so many additional binders is puzzling. Because paper for gilding requires some preparation – i.e. sizing – we can surmise that some of them may have been used for this purpose, and not for making pulment.

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176 Allegata 169, f. 50 (old pagination).

When the book's edges are gilded, the source texts mention egg white with a bolus. The earliest description of these works in Poland is a fragment quoted many times from *Summariusz [...]* by P. K. Różycki from 1725–1730.<sup>177</sup> According to art historian, Władysław Ślesiański, recipes that are simple at the beginning for preparing the ground for gold (on various substrates) grow complicated over time. Cennino Cennini only mentions bolus and egg white. The recipe given by the author of *Neu-entdeckte Laquer-Kunst* dates from 1743, according to which some egg white, soap and water with grated urine were added to the bolus. Watin (*L'Art du Peintre, Doreur, Vernisseur [...]* 1754) recommended adding an admixture of bismuth, rubric, oil and parchment glue.<sup>178</sup>

The Wilanów workshop also produced bordures for decorating mounts. The sheets of paper were gilded and pressed and then cut into strips. In the *Estimate of Expenses for Pasting and Make Bounded 31 Caiers to Illuminated 248 copies for Army e.t.c.*, the specification for the production of “crimped” gold bordures is given: “Paper gold sheet: 1 sheet will give 14 ½ dozen bordures.”<sup>179</sup> We read elsewhere that Tuchowicz obtained 63 dozen bordures from the entire gold book.<sup>180</sup>

Finishing tools were placed in a form of a pressing machine. The invoice for repairing this device comes from April 11, 1843: “For unscrewing the pressing machine it is to make a crank (?), converting the pressing and two stamps.” (“Za rozkręcenie maszynki do wycisków to jest dorobienie korby (?), przerobienie prasy i przerobienie dwóch stempli.”) The invoice was issued by the Steel Products Factory of M. Taszyński's successors at 2643 Maryenstadt Street. In this case a matrix and patir were needed most likely, although an example of a gold-plated bordure tooled with a roll used to decorate the edges of the mounts was also found (fig. 14).

177 P. K. Różański, *Summariusz królewskiego opisanja Praw, Przywilejów, wolności, Swobód, y Praerogatyw od Nayaś. y Niezw. Monarchów Krolów Polskich y caley Naj. Rzplitej, Przesławney Akademiej Krak., Doktorom, Magistrom, Professorom, Bibliopolom, Drukarzom nadanych z lat 1725–30*, Jagiellonian Library, MS 221 in: J. Pachonński, *Zmierzch sławetnych*, Kraków 1956, p. 217; J. Tomaszewski, op. cit., p. 264; E. Pokorzyńska, “Introligatorskie zdobienie brzegów kart książek,” *Spotkania z Zabytkami* 2015, nos. 3–4, pp. 51–55.

178 W. Ślesiański, *Techniki malarskie spoiwa organiczne*, Warszawa 1984, p. 197.

179 Allegata 180, f. 26v. (old pagination).

180 Allegata 174, p. 453.



FIG. 14. Bordure from a roll for tooling the edges of boards

In terms of design, homemade bordures were called patterned and crimped (“deseniowymi i karbkowanymi”). Among the bookbinding materials mentioned in the Wilanów invoices, “self-made bordures” are very common. They were certainly used to assemble drawings of foreign schools (non-existent in the current Wilanów collection) and lithographs. There are several subsequent invoices from March 1837 for “gilding paper and making a gold bordure and sticking them on” (“wyzłoczenie papieru i zrobienie bordiur złotych i naklejenie ich.” Among the other hard-to-identify titles is the drawing *Catalfaque of Stanisław August* (invoice from March 24, 1837).<sup>181</sup> This drawing appears on an earlier invoice from September 23, 1835 under the full title, *Catalfaque of Stanisław August in St. Petersburg Issued in 1795*. Also it is noted “sticking [means, making the mount], adding one black bordure around and silk paper.” (“naklejenie na nowo, dodanie jednej obwódki czarnej wkoło i papier jedwabny.”)<sup>182</sup> In 1837, gold bordures were added. The invoice is not clear, but it seems to be about adding two gold bordures (“for 1 piece [...] 2 bordures.” (“za 1 sztukę [...] obwódek 2”). This drawing is in the Wilanów collection (WAF 39, pl. 1, R. 4531) It has one black bordure and two gold ones – one clearly obtained from cut paper with a larger pattern, the other lined or “crimped.” (fig. 15)<sup>183</sup>

181 Allegata 174, p. 453.

182 Allegata 169, f. 48 (old pagination).

183 B. de Folino, “Katafalk Króla Stanisława Augusta Poniatowskiego w kościele Św. Katarzyny w Petersburgu,” in: K. Gutowska-Dudek, op. cit., vol. 1, p. 161, ref. 389.

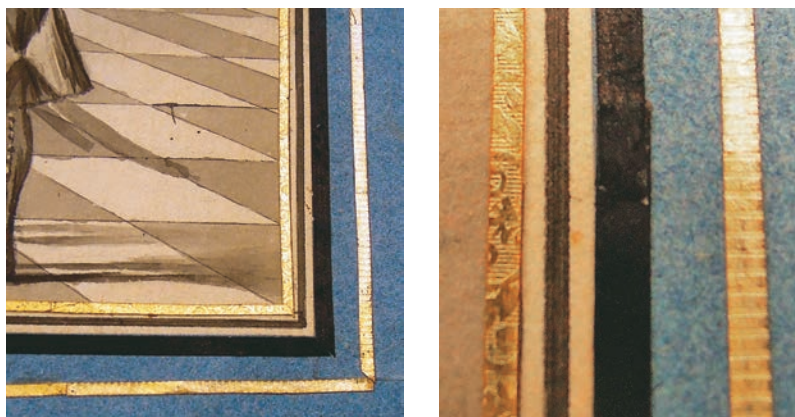


FIG. 15. Bordures made in Wilanów on the mount of a drawing of *Catafalque of Stanislaw August in St. Petersburg in 1795 issued*: a. Fragment of the mount; b. Bordures

An album, *Etudes de fleurs*, also appears on the invoice from 1837. It is unclear if this is about drawings or prints, but in an album with the title (WAF 13), unmounted drawings had similar golden and pressed paper strips attached, cut from paper with a wider pattern (fig. 16). The number of objects in the album agrees: 11 is listed on the invoice and is also the number included in the album.



FIG. 16. Bordures made in Wilanów (WAF 13): a. Inside of the album; b. Patterned bordure

Bordures made by Tuchowicz are found on the mounts of the following albums:

From group I:

WAF 5; boards from 1 to 8 (patterned)

WAF 6; boards 1.2 (patterned)

WAF 16, board 3 (crimped)

WAF 32; boards 3, 4, 5 (roll pattern for tooling the edges)

WAF 33; board 1 (patterned)

WAF 36 boards from 1 to 10 (patterned, crimped on board 6)

WAF 39; board 1 (“catafalque [...]” patterned and crimped), 3 (notched)

WAF 40; boards 2, 3 (patterned and crimped)

From group II:

WAF 13; boards 1–11 (patterned)

### Other mounts

Where strips of blue paper with straight tooling along the edges were pasted around the drawings attached onto the mat, these mounts were most likely made earlier.

Work on drawings from this group was carried out in 1835 (see Appendix 1). The drawings were bound in *caiers*, while works on boards were limited to “reforming, cleaning, repairing pasting and cutting to matrix edges, pasting on quards.” (“obformowania, obczyszczenia, reperowania podklejenia dawnego i obsztrychowania, wklejenia na felsy.”) This applies to WAF 63, 64, invoice from September 15, 1835.<sup>184</sup> However, the invoice from September 23, 1835 for work carried out in the album identified as WAF 65 on boards 1, 2 and 5 indicates, “moulding, polishing and adding new blue edges around.” (“obformowanie, obczyszczenie i dodanie wokoło nowe brzegi niebieskie.”) On the same invoice, the aforementioned drawing of *Catafalque of Stanisław August Poniatowski* was noted. Apparently, the mounting style of the drawings was adjusted to make the content of some albums uniform. However, this procedure was not consistent such that the group of albums had a mixture of the mountings of groups II (without mounts) and III (with

184 Allegata 169, f. 47 (old pagination).

blue stripes). The drawing of *Catafalque of Stanisław August Poniatowski* finally was included in the album from group I.

Of note, at the time when drawings were being mounted on decorative press boards, this method of assembly was not an original idea planned for the entire collection.

#### 4. PRINT AND DRAWING RESTORATION FROM THE TIMES OF ALEKSANDER POTOCKI

##### Restoration at the Wilanow Bindery

According to Allegata Kassowe, activity being carried out at the bindery at Wilanów within what is currently understood as the scope of conservation and restoration, primarily with regard to prints, but also sporadically for drawings. It went on almost from the beginning of operations, then later such work was done outside Wilanów. It included initial steps to change previous mountings - “soaking” (“odmoczenie”) or “steaming” (“odparzenie”) from a previous mount. Later, work was done out to improve the aesthetics of objects, such as “washing out of dirt” or “removing stains from moisture and old age” (“wypranie z brudu,” “usuwanie plam z wilgoci i starości...”) Mechanical damage was also repaired. Restoration activities involving partial reconstruction of an image were noted for several objects.

Work on changing mounts was carried out by the bookbinder, Michał Tuchowicz. Linings were removed in a water bath. For example, on December 19, 1835 payment was allocated for prints for “soaking, removing blue factory paper and making 6 pieces anew” (“odmoczenie, zdjęcie z niebieskiego papieru fabrycznego i na nowo zrobienie sztuk 6”) In addition it was noted, “soaking, removing blue paper and making a new, but larger with quard.” (“odmoczenie, zdjęcie z papieru niebieskiego i zrobienie na nowo lecz większe z felsem”) This part of the invoice concerned a *caier* titled, *Six Dessins d'apres Granet et Nature*. (Whether it was actually an album of drawings is unknown, as no album with this title is in the current collection of drawings.)<sup>185</sup>

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185 Allegata 169, f. 34 (old pagination).

In the following years, removing items from old mounts was called “steaming.” This work was done quite often from 1836 to 1838, i.e. the period when Tuchowicz ran the workshop on the premises of Wilanów.<sup>186</sup> Most of it concerned prints, but there were also a few drawings. On an invoice from December 11, 1838 is information about “steaming and transferring” of a drawing from *the caier* title, *Dessins de Maîtres Inconnus* (first board from four, currently probably WAF 7, R. 4294, a drawing with black pencil, highlighted with white) and “transfer from factory to the handmade” drawing from *the caier*, *Dessins par Hackert* (third board of six, currently probably WAF 37, R. 4521, a drawing in watercolour technique).<sup>187</sup>

The term, “Washing out of dirt” was recorded in October and November of 1837 concerning print objects:

Single objects: *Battle of the Boyne*, *Le General Washington*, *Conclusion de la Campagne de 1781*, *August King P.*

For the album *Fantaisies* (four pieces) and the album *Peysages par Wollett*, it said, “washing 4 pieces with repairs.”<sup>188</sup>

A wider scope of renovation work was recorded on a Tuchowicz invoice from March 10, 1843:

“For removing from old lining and cleaning and bringing the great engraving of John III Sobieski’s Triumph to good condition.” (“Za zdjęcie ze starego podklejenia i wyczyszczenie i przyprowadzenie zupełnie do dobrego stanu wielkiego kopersztychu Tryumf Jana III.”)<sup>189</sup>

Perhaps this pertains to the engraving by Romeyn de Hooghe, *Marcjan Dominik Wołłowicz’s Thesis of 1685 Inc.: Defendetur Sub faustiss* kept in the Wilanów collection, of dimensions 92.9 × 129.2 cm (fig. 17).<sup>190</sup>

Special attention was devoted to the renovation of engraving on parchment (?) *Złapanie na wodzie dziecię Mojżesz (Moses Saved from the*

186 Allegata 170 (18.03.1836 i 30.04.1836), f. 35, 16 (old pagination); Allegata 171 (19 June 1836, 28 Oct. 1836), pp. 33, 575; Allegata 175 (30 Oct. 1837), p. 602; Allegata 179 (11 Dec. 1838), f. 28 (old pagination).

187 Allegata 179, f. 28 (old pagination).

188 Allegata 175 (October 15, 1837; October 30, 1837), pp. 279, 601.

189 Allegata 205, f. 57.

190 National Library of Poland, G.24604/Sz.2.





FIG. 17. Apotheosis of John III Sobieski: a. With foil on which boundaries of sheets and tears were marked; b. Damage in the lower part; c. Tear fixed with glue (photo: Roman Stasiuk)

Water).<sup>191</sup> The invoice from November 6, 1837 details work done by Tuchowicz: “taking the picture from the board, repairing on a double paper the painting from the parchment of *Moses Saved from the Water*, after repairing by Warecki framing under glass” (“zdjęcie z drzewa, poreperowanie i naprawienie na papierze dubeltowym obrazu na pergaminie Złapanie na wodzie dziecię Mojżesz, po wyreperowaniu przez Wareckiego zrobienie za szkło.”)<sup>192</sup> This object was also mentioned in a National Library of Poland document in the collections of the Wilanów Archive, *The Journal of Income and Expenditure of All Paper Types and Gold Bordure while Running the Bookbinding Factory*.

From March of 1837 to January of 1839 and under December 18, 1837, it was noted “to Moses,” and it refers to “paper for ordinary pink, ordinary blue covers” and “median paper for pasting.” In April of 1838,

191 The Wilanów graphics collection includes one copperplate depicting the above-mentioned scene G. 31316 in the notebook “Chambres de Raphael d’Urbino au Vatican à Rome” WAF 269. However, this object has not undergone any renovation work.

192 Allegata 175, p. 601.

there is a note about “the repair of Moses engraving from several figures made with water colours” by a painter Warecki (name and dates of life unknown).<sup>193</sup> From the above record, Tuchowicz was apparently entrusted with the disassembly and restoration of an object, while Warecki was responsible for retouching. No invoice for Warecki’s work on this object has been found, but it was certainly not the only object “renovated” by Warecki. An earlier invoice from November 26, 1837, outlined: “for repairing engraving of a veduta de Medici in the Library in Wilanów, for repairing engraving illustrating how they handled the perspective.” (“a poreperowanie kopersztychu wedut de Medycy w Bibliotece w Willanowie, za wyreperowanie kopersztychu wyobrazująco jak w perspektywie robiono.”<sup>194</sup>). Warecki does not appear in dictionaries of Polish artists as a painter. He was employed in Wilanów for various painting work. Other tasks and objects mentioned in the invoice indicate that he worked on:

“For painting a gradian of three degrees to flowers in mahogany with varnish  
 For painting and varnishing a washing table with a basin...  
 For painting a small sofa on wheels... for the Gucin garden  
 For painting four figures with a marble oil colour in the Wilanów garden standing on the balustrade in front of the palace.”  
 (“Za pomalowanie gradusu o trzech stopniach do kwiatów na kolor mahoniowy z polakierowaniem  
 Za pomalowanie z polakierowaniem stolika do mycia z miednicą...  
 Za pomalowanie kanapki na kółkach do ogrodu Gucina  
 Za pomalowanie czterech figurek na kolor kamienny olejny w ogrodzie wilanowskim będących na balustradzie przed pałacem.”)

Warecki also carried out other renovation work; for example on December 16, 1836:

“For painting the breasts twice again with brown colour with golden powder after cleaning the previous damaged colour  
 For repairing and correcting two wax portraits in the Count’s rooms.”

193 House Bookkeeping Invoice of His Excellency Count Potocki for 1837–1838 from 12 Months Records, 495, p. 76.

194 Allegata 175, p. 500.

("Za pomalowanie do nowo po dwa razy biustów na kolor brązowy z pobrązowaniem proszkiem złotym po oczyszczeniu poprzedniego koloru zniszczonego Za zreperowanie i poprawienie dwóch portretów woskowych będących w pokojach Hrabiego.")

And in the same invoice is found: "for adding tints to the titles in two portfolios Esmeralda and Dyferant" ("za nadanie tynty na napisach w dwóch tek znajdujących się Esmeralda i Dyferant."<sup>195</sup>)

It is difficult to determine of quality of these activities; but since 1842, renovations were entrusted to a professional artist, Wincenty Kasprzycki (1802-1849). Kasprzycki was a painter and lithographer who had studied with the Dominicans in Warsaw. His artistic skills brought him to the attention of Józef Kajetan Ossoliński (1758-1834), who sent him as an apprentice to the painter, Konstanty Villani (1751-1824), the administrator of the Ossoliński picture gallery. Then he briefly attended (probably as a free listener) the Fine Arts Department of the University of Warsaw. From 1821 to 1828, he stayed in Vilnius. From 1832, he was associated with Aleksander Potocki, made in a series of oil paintings and drawings for him. He also dealt with lithography [working for Bank Polski and the lithographer, Józef Herkner (1802-1864)]. In 1838, he ran his own brush and paint factory.<sup>196</sup>

A contract signed on February 25, 1842 has been preserved in the collection of Wilanów invoices:

Between His Excellency Karol Karniewski and His Excellency painter and artist Wincenty Kasprzycki, the following agreement was concluded.

1. His Excellency Karniewski will sh[are?] with His Excellency Kasprzycki engravings, old prints, various representations, and more particularly portraits according to a list of seventy-three pieces to clean, remove all stains and colours from these some illustrated ones, in the way he knows and the most beneficial to the subject, without the slightest damage, and thus spoiling the engraving - and some repairs and adding some of the missing parts, in this case

195 Allegata 174, p. 45.

196 A. Ryszkiewicz, "Kasprzycki Wincenty," in: *Słownik artystów polskich i obcych w Polsce działających*, vol. 3, Wrocław 1979, pp. 378-380.

- transferring them to another paper – that is, everything to be cleaned and repaired so that the initial cleanliness and the wholeness the engravings would show.
2. His Excellency Kasprzycki, accepting the above seventy-three engravings from [...] issued a separate receipt[...]and according to the list in the first paragraph made, cleaned and repaired, ready in the time from today to 10 March this year to His Excellency Karniewski without the slightest [...] to be handed over.
  3. For a work which is the subject of this contract and in the second paragraph its due deadline is marked, when it should be carried out and handed over, His Excellency Karniewski will pay His Excellency Kasprzycki[...]with the lump sum of Polish zlotys thirty-six which will amount to fourteen and 28/7 grosz from one engraving, which Kasprzycki accepting such remuneration, states that in case of failing to meet the deadline and ordinance in this way [...] the engravings will he return in absolutely the same amount as to the amount he received and he will not demand remuneration.
  4. Inaccurate work will not be accepted – and in case of spoiling of engravings, His Excellency Kasprzycki takes responsibility (fig. 18).<sup>197</sup>

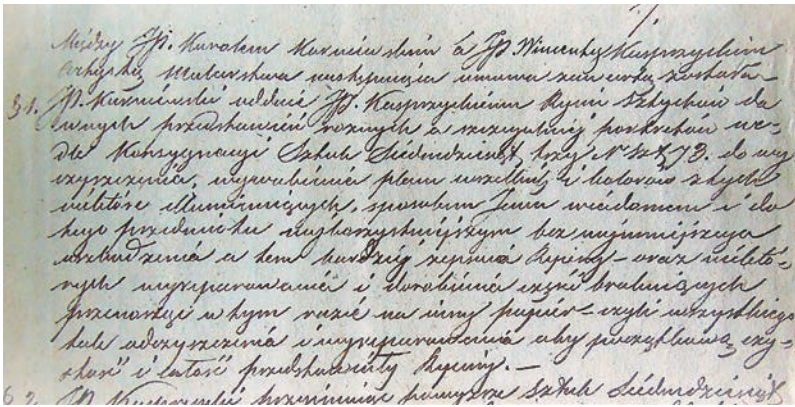


FIG. 18. Contract with Wincenty Kasprzycki - detail

197 Allegata 191, f. 7 (old pagination).

(„Między J.P. Karolem Karniewskim a J.P. Wincentym Kasprzyckim artystą malarstwa następująca umowa zawartą została.

1. J.P. Karniewski udo[stępni?] J.P. Kasprzyckiemu rycin, sztychów dawnych, przedstawień różnych, a szczególnie portretów wedle konsygnacji sztuk siedemdziesiąt trzy do wyczyszczenia, wywabienia plam wszelkich i kolorów z tych niektórych iluminujących, sposobem jemu wiadomym i do tego przedmiotu najkorzystniejszym, bez najmniejszego uszkodzenia, a tem bardziej zepsucia ryciny - oraz niektórych wyreperowania i dorobienia części brakujących, przenosząc w tym razie na inny papier - czyli wszystkiego tak odczyszczenia i wyreperowania, aby początkową czystość i całość przedstawiały ryciny.
2. J.P. Kasprzycki przyjmując powyższe sztuk siedemdziesiąt trzy rycin z...odbioru rewers oddzielną udzielił[...]zaś takowe wedle spisu w paragrafie powyższym pierwszym uczynionego, wyczyścić i wyreperować, a to w ciągu czasu od daty dzisiejszej do dnia 10 marca b.r., czyli już zupełnie gotowe w dniu 10 marca b.r. J.P. Karniewskiemu bez najmniejszego ze...oddać.
3. Za robotę przedmiotem będącą, a w terminie paragrafem drugim oznaczoną, wykonać i oddać się mającą, zapewnia J.P. Karniewski zapłacić J.P. Kasprzyckiemu...i ryczałtem kwotę zł. p. trzydzieści sześć, co wyniesie od jednej sztuki ryciny czternaście i 28/7 gr, które wynagrodzenie J.P. Kasprzycki przyjmując, oświadcza że na przypadek uchybienia terminu i zrządzenia tym sposobem...ryciny bezwzględnie w tej ilości jaką otrzymał powróci i wynagrodzenie żądać nie będzie.
4. Robota źle wykonana przyjęta nie będzie - i na przypadek zepsucia rycin odpowiedzialność J.P. Kasprzycki przyjmuje.”).

Kasprzycki carried out the order without reservation since he had received 36 zlotys on March 15, 1842.

Attached to the contract is a list of 72 engravings - these are mainly portraits; two engravings of images of “horses [...] with knights” from 1505 and 1564 are also listed, unfortunately these objects are very difficult to identify in the current state of the collection.<sup>198</sup> On April 23, 1842, payments were made for two invoices: for works done 19 March, 22 portraits for cleaning and mending with the names of probably

198 Allegata 191, f. 6 (old pagination).

portrayed persons, and 26 March for cleaning 35 engravings – and here some titles and publisher addresses are listed.<sup>199</sup> Of these, 16 pieces of “plafonds by Correggio, Gio Battista Vanni, Bologna 1697” can be possibly identified as being in the Wilanów collection of prints attributed to Correggio: *The Assumption of the Virgin*, the fragment from frescoes on the dome of the cathedral of Parma, author: Correggio Antonio, Vanni Giovanni Battista, engraver Bonavera Domenico Maria, 1697.”<sup>200</sup>

The next on the list are two engravings entitled: “Constantini triumphus devicto Maxentio, le Brun invenit” and “Constantini puyna [pugna?] Contra Maxentium Tytannum,” both dated Paris 1715. Perhaps they are: *Triomphe de Constantin après sa victoire sur Maxence le 29 Octobre de l’an 312 de J. C.* / N. Tardieu ex., Car le Brun invenit, not after 1749, and *Bataille de Constantin contre le tyran Maxence donné le 28 Octobre l’an 312 de Jesus-Christ* / N. Tardieu excudit 1715.<sup>201</sup>

Another restorer of prints was apparently sought, evidenced by the fact that invoices from January 1843 recorded the cost of publishing an announcement about the desire to employ a person who could remove stains from engravings.<sup>202</sup> The announcement read, “A person who has a method of removing moisture and fat stains from paper, may have significant employment in this regard, along with a decent reward. Thus he shall go to the Information Office at the Potocki Palace No. 415.” (“Osoba posiadająca sposób wywabiania z papieru plam z wilgoci i tłuszczu pochodzących, mieć może znaczne w tym przedmiocie zatrudnienie, obok przyzwoitej nagrody. Zgłosi się do Kantoru Informacyj w Pałacu Potockich No 415” appeared twice in the newspaper *Kurier Warszawski*.<sup>203</sup>). We do not know if anyone arrived; however, work was still entrusted to Kasprzycki. On March 13, 1843, 268 engravings (with three added later), lithographs and drawings were

199 Allegata 191, f. 19 (old pagination).

200 G. 24266-24268/III, G. 24463-24467/sz, G. 24475/sz, G. 24479/sz Wilanów, G. 24581-24584/sz.

201 G. 30905 and G. 30909/WAF. 223.

202 Invoice of House Bookkeeping of His Excellency Count Aleksander Potocki for 1842–1843, compiled of records of 12 months, 500, p. 47.

203 *Kurier Warszawski* 1843, addition to nos. 10 and 12.



handed over to him. The drawings are listed together with ornamental engravings; there were 53 in total.<sup>204</sup> One can only guess that these drawings were from the Rastrelli collection, which at the time were not bound in albums.

Further work is evidenced by a receipt for the remaining payment that had been received for the commission. It was signed March 14, 1843 and was issued April 25, 1844. There was a receipt for collecting 53 engravings for “cleaning and removing stains”, which Kasprzycki undertook to complete within one month (dated October 10, 1844).<sup>205</sup>

Interestingly, Kasprzycki did not deal with painting restoration. Anna Maniakowska-Sajdak does not mention him in her work on the Warsaw milieu of painters-renovators.<sup>206</sup>

### Historical context

The question arises as to what measures Kasprzycki could have taken to carry out the order, and whether the activity of the bookbinder, Tuchowicz, in “washing engravings” was the more common practice commissioned by owners of prints and drawings collections. At what level was the practice of paper renovation in the first half of the 19th century? The first half of the nineteenth century was a time in Europe and Poland when the first publications about the restoration of paper artefacts appeared in the field, not only on repairing mechanical damage but also on cleaning, stain removal and paper reinforcement.<sup>207</sup> The guide manuals basically systematised, and sometimes verified in terms of effectiveness and safety, the work methods currently practiced by craftsmen. Wet procedures for paper restoration were cer-

204 Allegata 207, f. 62.

205 Allegata 213, f. 130 (old pagination); Allegata 214, 62 (old pagination).

206 A. Maniakowska-Sajdak, “Malarz-restaurator, opiekun kolekcji : dbałość o ‘obrazy dawne’ w środowisku warszawskim w latach 1764–1863”, unpublished PhD dissertation, Nicolaus Copernicus University, Faculty of Fine Arts, 2012.

207 C. James, “The History of Conservation,” in: C. James, et al., op. cit., pp. 190–199; W. Slesiński, “Rys dziejów konserwacji papieru”, in: *Konserwacja papieru i pergaminu*, Biblioteka Muzealnictwa i Ochrony Zabytków, Warszawa 1969, pp. 23–32; J. Osieglowski, *Konserwacja książki w Polsce przedrozbiorowej*, Poznań 1985; B. Zyska, *Ochrona zbiorów bibliotecznych przed zniszczeniem*, vol. 1, Katowice 1991, pp. 7–17.



tainly in use in the 17<sup>th</sup> century, as evidenced by the manuscript of Sir Theodor Turquet de Mayerne (1573–1655), *Pictoria Sculptoria et quae subalternarum atrium* (stored in the British Library), probably from 1620 to 1640.

De Mayerne was a doctor at the court of King Henry IV of France, then at the Kings of England, James I and Charles I. Part of the manuscript is dated 1631; it describes methods of cleaning paper in water baths and bleaching in the sun. De Mayerne attributes it to Jehan Anceaux, a bookseller from the French city of Sedan.<sup>208</sup> Later, various chemicals were used to clean and bleach paper. In a manual for graphic art collectors from 1829, the author, George Cumberland, warns against using the services of print cleaners, since they use weak acids in their practice.<sup>209</sup> Similar concerns about the skill of restorers of graphics were expressed in the introduction to the auction catalogue from the collection of Dominique-Vivant Denon, the first director of the Louvre: “Even if some of these prints bear witness to the ravages of time, even if they have started to darken from soot or dust, none have been washed, wiped, spot-cleaned, bathed in acid, or otherwise restored, as so often is the case ever since print sellers have been introduced to a little chemistry.”<sup>210</sup>

Alfred Bonnardot’s book is a complete guidebook of restoration methods for antique paper in the 19th century entitled: *Essai sur la restauration des anciennes estampes et des livres rares ou traité sur les meilleurs procedes a suivre pour réparer, détacher, décolorier et conserver les gravures, dessins et livres*. This is very extensive work dealing with various methods of cleaning paper, such as bleaching, removing stains, repairing damage, etc. The first edition of the book appeared in 1846. The second came in 1858 under the slightly altered title, *Essai sur l’art de restaurer les estampes et les livres ou traité sur les meilleurs procedes pour blanchir, dé-*

208 M. Stevenson, “A Seventeenth-century Manual for the Restoration of Prints,” *Print Quarterly*, vol. VII: 1990, no. 4, pp. 420–424.

209 G. Cumberland, “An Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School...”, 1827, in: *Historical Perspectives in the Conservation of Works of Art. On Paper*, ed. M. H. Ellis, Los Angeles 2014, pp. 475–476.

210 C. Sokolowski, “Bonnardot’s *Essai*: A Nineteenth-century Restoration Manual and Its Author”, in: *Conservation in the Nineteenth Century*, London 2013, pp. 147–156.

*tacher, décolorier, réparer et conserver les estampes, livres et dessins*. In the introduction to the first edition, the author indicates that he wrote the work after long chemical studies and experiments with print conservation in order to discredit practices of framers who were busy with the renovation and excessive bleaching of prints, in the author's opinion.<sup>211</sup>

Bonnardot recommends entrusting print restoration to qualified artists instead. This warning against framing firms - demonstrating the popularity of renovation activities - is repeated again in the chapter on removing stains. There Bonnardot describes how frame producers would show samples of paper stained then cleaned in such a way that the author accused them of fraud.<sup>212</sup> Another testimony to the spread of paper-cleaning practices is seen in some leaflet advertising by the Paris pharmacist, M. Collas. It announced a new paper-stain remover - benzine - along with instructions for performing the procedure.<sup>213</sup> Bonnardot lists the entire range of chemicals to be used to clean and bleach paper: organic solvents, acids, agents including chlorine compounds. He provides his advice with many warnings against taking excessively drastic measures. Care in preserving the authenticity of an artefact is also strongly emphasised, e.g. leaving the so-called patina or characteristic marks (including bloodstains). Nevertheless, according to today's understanding, these works were often too far-reaching and aimed only at improving the aesthetics. (e.g. If the stain cannot be completely removed then the entire object should be coloured to the colour of the stain.) In a chapter on separating prints from their linings, the author recommends the method of soaking paper for hours in cold water (12 to 24 hours). He also suggests using boiling water, although this is not recommended for delicate and poorly sized papers.<sup>214</sup> Judging by the term, "steaming", this

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211 A. Bonnardot, *Essai sur l'art de restaurer les estampes et les livres ou traité sur les meilleurs procédés pour blanchir, détacher, décolorier, réparer et conserver les estampes, livres et dessins*, Paris 1858, pp. 1-4.

212 Ibidem, pp. 58-59.

213 Ibidem, pp. 65-66.

214 Ibidem, pp. 6-7; p. 17.

method was used at Wilanów. Bonnardot devotes an entire chapter to removing paint from coloured graphics, with the proviso to only remove colours that had been recently added, and in an incompetent way. He lists specific pigments, specifying their chemical composition and providing a means of removal.<sup>215</sup> A separate chapter is devoted to the conservation of drawings in ink, as well as watercolours and pastel. Although Bonnardot recommends similar methods for prints (including bleaching), he adds many warnings to his advice.<sup>216</sup>

The Polish literature in the field of print and drawing restoration is more modest.<sup>217</sup>

In the journal, *Piast czyli Pamiętnik Technologiczny...*, advice appeared in 1829<sup>218</sup> as follows: “a way of removing greasy stains from paper” with ash from a deer horn used in bags in which fat is smelted with iron, and in 1830, “removing oil stains from paper, satin and other materials.” It recommended ash from ram legs, with the proviso that this agent should be used for fresh stains.<sup>219</sup>

A manuscript by physician Karol Soczyński (1781–1862) from 1840, and discussed by W. Ślesięński was entitled: *Odnowa obrazów, rycin, drzeworytów, niemniej ich bielenie, podciąganie, pokostów wyrabianie itp. z różnych autorów włoskich, francuskich i niemieckich na polskie, z uwaga-*

215 Ibidem, pp. 96–131.

216 Ibidem, pp. 194–208.

217 When describing the care of book collections in Poland before the nation was partitioned, Janisław Osiegiński, a scholar of library science, confines himself to the statement that book restorers at that time did not know how to remove stains caused by moisture, activity of microorganisms, greasy or wax stains, as well as dirt, except for wiping with a soft cloth. (J. Osiegiński, op.cit., p. 171.) The professor at the Department of Paper and Leather Conservation, Elżbieta Jabłońska, also did not report any wet treatments in bookbinders care over the collection of books from Kórnik (E. Jabłońska, “Jak to Tytus i Jan Działyński o zbiory kórnickie dbali - XIX-wieczna konserwacja zapobiegawcza a współczesne tendencje,” in: *Konserwacja zapobiegawcza w muzeach*, conference materials, National Museum in Warsaw, 6–7 November 2006, Warszawa 2007, p. 38; *Biblioteka Kórnicka skarbnicą zbiorów Działyńskich i Zamoyskich. Ocena stanu zachowania starodruków i rękopisów z XIX/XX wieku. Problemy konserwacji i restauracji*, Toruń 2006, p. 53).

218 *Piast czyli Pamiętnik Technologiczny Obeymujący przepisy dla gospodarstwa domowego i wiejskiego, ogrodnictwa, sztuk pięknych, rękodzielnictwa i rzemiosł, niemniej lekarstwa domowe, pospolite i zwierzęce*, 1829, vol. 9, p. 185

219 Ibidem, 1830, vol. 21, p. 156.

mi i dodatkami [Renovation of Paintings, Engravings, Woodcuts, also Their Bleaching, Restoring, Varnish Making, etc., from Various Italian, French and German Authors, into Polish, with Notes and Additions]. He included the chapter, “O czyszczeniu i bieleniu rycin bądź zwyczajnych, bądź z kamieni odbijanych czyli litografowanych” (“About Cleaning and Bleaching of Engravings, either Ordinary or from Reflected Stones or Lithographed.”<sup>220</sup>) In 1845, a work (without author’s name) appeared in Lviv entitled: *Dokładna nauka czyszczenia i naprawiania obrazów oleynemi, woskowemi, wodnemi i suchemi farbami malowanych tudzież sposoby robienia dobrych werniksów na obrazy, płaskorzeźby, przedmioty gipsowe, suszone owady, ryciny i mapy z dodatkiem o czyszczeniu, bieleniu, wyciąganiu i oprawianiu w ramy rycin, litografii, drzeworytów itd. z niemieckiego* [Thorough Learning How to Clean and Repair Paintings with Oil, Wax, Water and Dry Paints, as well as Ways to Make Good Varnishes for Paintings, Carvings, Plaster, Dried Insects, Engravings and Maps with an Addition about Cleaning, Bleaching, Extracting and Framing Engravings, Lithographs, Woodcuts, etc. (from German)].

It was probably a translation of a treatise by Friedrieche C. H. von Lukanus published in Leipzig in 1828 entitled: *Anleitung zur Restauration alter Ölgemälde [...] so wie auch Aufziehen, Reinigen, Bleichen und Restaurieren der Kupferstiche ...*<sup>221</sup> The author separately discusses the cleaning of paintings painted with water-based paints, such as watercolours and pastels, and of prints. To clear a watercolour of dust, he recommends the pulp of bread as a way to remove fresh stains from fat with the help of English chalk (while allowing the possibility of using sulphur, ether, and spirit).<sup>222</sup> The range of cleaning agents used for graphics is actually much wider. Breadcrumbs, water baths and sun bleaching are also used. He further provides chemicals for stain removal: “For

220 W. Ślesiański, “O nieznanym wkładzie Karola Soczyńskiego do nauki o konserwacji malowideł i grafiki,” *Ochrona Zabytków* 26/3 (102) 1973, pp. 176–180.

221 The authorship of Lukanus is given by Bronisław Zyska, *Ochrona zbiorów bibliotecznych przed zniszczeniem*, p. 15, whereas A. Maniakowska after J. Arszyńska and B. Rouba questions that *Dokładna nauka...* was a translation of work by Lucanus, see: A. Maniakowska, *Metody konserwacji malarstwa sztalugowego na ziemiach polskich w latach 1800-1918. Zarys*, Toruń 2007, p. 12.

222 *Dokładna nauka...*, p. 91.

bleaching and cleaning, they use such mild, as well as the sharpest agents, such as: white bread, water, oxalic salt, chlorine lime, chlorine water, unquenched lime, soap, potassium carbonate with alcohol and with simple black soap, nitrate, sulphuric acid, winestone acid, phosphorus, etc. Using them is not dangerous, you only need to be careful when rinsing.”<sup>223</sup>

Although it is difficult to determine the exact scope of the restoration work carried out on the Wilanów collection, it may be assumed that it was aimed at improving aesthetics. Apparently, there was a growing awareness of the need to raise this level as the work progressed. Restoration was initially entrusted to the bookbinder and palace painter, then it was commissioned to a qualified artist, and a new contractor was sought in a press announcement. One can observe adjustments to Bonnardot’s original advice.

The scope of work seems to differ from the current practices of connoisseurs. They would interfere very extensively with an artefact – e.g. changing its composition in order to standardise the collection and introducing extensive reconstructions, as done by Pierre-Jeanne Mariette.<sup>224</sup> In the case of the Wilanów collection, conservation was carried out not at the request of the collector – an expert, Stanisław Kostka Potocki – but his heir and son, Aleksander, who, adoring his father, wanted to honour, consolidate and secure his collection. But the evidence suggests much less interference.

Perhaps the drawings mounted by Kostka Potocki from the University of Warsaw Library were not assessed in this respect, while the only graphic album made during Potocki’s life, with engravings by Marcantonio Raimondi, the paper losses are integrated, without supplementing the print layer. A large restoration of prints with the use of copperplate engravings is found in an album with Rembrandt engravings. In fact, that album was made after the death of Stanisław Kostka Potocki by Jan Feliks Piwarski.

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223 *Dokładna nauka...*, p. 101.

224 K. Smentek, op. cit.

**APPENDIX: DESCRIPTION OF THE ALBUMS' TECHNOLOGICAL STRUCTURE  
GROUP I: 34 ALBUMS**

No.	Title	Current number of boards	Dates of mounting and binding
WAF 3	Figures Richter	6	6.03.1843
WAF 4	Études par le professeur Nake	3	13.10.1838
WAF 5	Dessins maîtres inconnus	8	11.12.1838
WAF 6	Mélange: maîtres inconnus	8	
WAF 7	Dessins de maîtres inconnus	4	11.12.1838
WAF 8	Différentes troupes. Kobell	9	15.12.1834, 21.12.1834, 13.08.1841
WAF 9	Dessins par: Cassanova, Orłowski, et Norblin	6	2.07.1834 (Constitution 3 May), 6.11.1837, 13.10.1838, 13.08.1841
WAF 10	Orłowski (?)* sticker damaged note visible[...]aitres	5	
WAF 11	Orłowski	4	26.05.1835?, 6.01.1844
WAF 16	Dessins d'amateurs	10	26.05.1835, 15.06.1835
WAF 17	Paysages différents maîtres	4 (7 drawings)	6.03.1843
WAF 18	Scènes du Roman de la Nouvelle Heloise. Labruzzi	6	
WAF 19	Vues de la Suède. Martin	5	24.03.1837
WAF 20	Vues d'Olesin par Vogel en 1788	10	21.12.1834, 16.05.1835, 13.10.1838, 13.08.1841
WAF 22	Études Richter	5	6.03.1843
WAF 23	Études Richter	7	6.03.1843
WAF 24	Paysages Richter	5	6.03.1843
WAF 25	Vues de la Bohême et de la Saxe. Zingg. 5 Cahier	8	24.03.1837, 6.03.1843
WAF 26	Paysages: Zingg et Richter. 1 Cahier	4	6.03.1843
WAF 27	Vues de la Bohême et de la Saxe. Zingg. 6 Cahier	7	
WAF 28	Paysages: Zingg et Richter. 2 Cahier	6	6.03.1843
WAF 29	Vues de la Saxe. Zingg. 7 Cahier	3	13.08.1841
WAF 30	Dessins de Zingg	4	24.03.1837
WAF 31	L'Italie	9	27.11.1834, 16.05.1835
WAF 32	Paysages inconnus	8	
WAF 33	Dessins diverses: inconnus	6	13.08.1841
WAF 34	Différentes vues et dessins colorees	8	11.12.1838
WAF 35	Dessins par différentes maîtres	5	26.05.1835, 24.03.1837, 13.08.1841, 10.06.1842
WAF 36	Dessins divers	10 (11 drawings)	11.12.1838
WAF 37	Dessins par Hackert	6	6.11.1837, 11.12.1838
WAF 38	Vues et Fantaisie par différents maîtres*	1	11.12.1838

No.	Title	Current number of boards	Dates of mounting and binding
WAF 39	Dessins décorations	3	13.08.1841
WAF 40	Pièces détachées*	3	
WAF 41	Vues de la Pologne	6	

\* - damaged frames, titles after Gutowska-Dudek

The dates recorded by the invoices may be inaccurate due to duplicate titles on some albums<sup>225</sup>

**Albums:** Laminate covers consist of two layers of handmade laid paper. The outer layer consists of a one-colour handmade paper with the visible texture of the paper-making mould. The papers are in shades of blue, beige-gray, pink-gray, and a kind of yellowish. From the inside of the cover, similar handmade gray-greenish paper occurs everywhere. Labels with oval or rectangular titles with cut corners are made of cream, green, blue, pink-gray paper. There are no covers on two albums of this group (WAF 38, 40).

Cover colours: blue: 16, pink; beige: 16.

Label colours: cream: 18; green: 9; blue: 2; pink-gray: 3.

Label shapes: oval: 20; rectangular: 12.

There is always a cream label with the blue cover. In two cases, labels are stuck on top of each other: WAF 8, rectangular to oval, and WAF 39, rectangular to rectangular. The notes on the labels in different styles with the characters in brown, black and red ink.

225 WAF 3: Allegata 205, f. 57 (old pagination); WAF 4: Allegata 179, f. 81v (old pagination); WAF 5: Allegata 179, f. 28v (old pagination); WAF 7: Allegata 179, f. 28v (old pagination); WAF 8: Allegata 168, f. 48v., 49v. (old pagination); Allegata 191, f. 9 (old pagination); WAF 9: Allegata 168, f. 25 (old pagination), Allegata 175, p. 601, 179, f. 81v (old pagination), Allegata 191, f. 9 (old pagination); WAF 11: Allegata 168, f. 47 (old pagination), Allegata 213, f. 133 (old pagination); WAF 16: Allegata 168, f. 47 (old pagination), 35v. (old pagination); WAF 17: Allegata 205, f. 57 (old pagination); WAF 19: Allegata 174, p. 454; WAF 20: Allegata 168, f. 49, 45v. (old pagination), Allegata 179, f. 81v (old pagination), Allegata 191, f. 9 (old pagination); WAF 22: Allegata 205, f. 57 (old pagination); WAF 23: Allegata 205, f. 57 (old pagination); WAF 24: Allegata 205, f. 57 (old pagination); WAF 25: Allegata 174, s. 454, Allegata 205, f. 57 (old pagination); WAF 26: Allegata 205, f. 57 (old pagination); WAF 28: Allegata 205, f. 57 (old pagination); WAF 29: Allegata 191, f. 9 (old pagination); WAF 30: Allegata 174, p. 454; WAF 31: Allegata 168, f. 46, 45v (old pagination); WAF 33: Allegata 191, f. 9 (old pagination); WAF 34: Allegata 179, f. 28v (old pagination); WAF 35: Allegata 168, f. 47 (old pagination), Allegata 169, f. 40 (old pagination), Allegata 174, p. 454, 191, f. 9 (old pagination); WAF 36: Allegata 179, f. 28v (old pagination); WAF 37: Allegata 175, p. 601, Allegata 179, f. 28v (old pagination); WAF 38: Allegata 179, f. 28v (old pagination), 191; WAF 39: Allegata 191, f. 9 (old pagination).



The edges of the covers (also at the spine) are impressed with a continuous ornament. At the four corners of each cover, individual motifs are impressed with blind stamps. There are four types of stamping out of a total of five that were used in decorating album boards. Straight single pressed lines, parallel to the edges, emerge from both sides of the stamps.

In two cases, the covers were expanded: one can see two stamps, one with the cover's original width (often trimmed), the other on the adhered strip (WAF 8, 25). The cover of WAF 14 seems to have been shortened; one can see the cut stamp at the upper edge. The spines are covered in brown paper: 24, in shades of blue and navy blue: 6, in yellow: 2, and in at least three cases the brown paper covers the original spine. WAF 25 and 27 have a navy blue or black spine while WAF 36 has a covered yellow spine.

#### Album interiors:

Albums contain from three to eleven boards. The mounts are glued to the guard of thin cream paper. Most albums are made of one section. In only two cases (WAF 6 and 32) are there two sections, and it does not depend on the number of boards [i.e. it is not significantly larger than in other albums (eight mounts each).] In the WAF 35 album, a section of guards without sheets is mounted on the back. In the case of the WAF 10 album, a folded guard with two mounts is attached to the front. Such folded guards on the front or inside sections also occur in other albums - WAF 20, 25, 33, 36. It should be emphasized that the largest number of loose sheets are in this group of albums removed from albums at a later time. They constitute 37.13% of the total, while in all albums loose sheets constitute 15.3%. For 34 albums, at least one sheet has been removed from 24, and it is understandable that this makes it difficult to trace the album structure.

#### Technological construction of mounts:

Supports are pasted from two layers of paper. The facing layer is a decorative coloured paper - smoothed (mainly white, cream and beige) or with the visible texture from the mould (blue, gray, pink). For smaller formats, the facing layer is one sheet, while for larger formats, the facing layer consists of paper stripes pasted around the drawing, with a small overlap under the edges of the drawing.

In both cases, the bottom layer is a greenish handmade laid paper, often combined from several sheets. In several albums (WAF 25, 26, 27), the reverse paper is combined from many small rectangles.

In a few cases, the back of the drawing is exposed. Then the back paper strips are glued to the face and edge strips of the drawing (for example, WAF 9, pl. 1-3; WAF 10, pl. 4, 6; WAF 31, pl. 1, 9; WAF 33, pl. 2, 4).

The face colours of the mounts (153) are mostly in shades of beige, cream, pink and gray - less blue for 41 and white for 6.

The drawings are surrounded by affixed strips of paper in navy blue and gold, in differing arrangements and numbers. Golden strips are most often embossed, with navy blue smooth and matte.

Just as in the covers, the edges of the mounts are pressed with a continuous ornament and then with a single line. In the corners single motifs in five dominant types are stamped. Two more stamp designs can be observed, but these are rare.

	no.1	no.2	no.3	no.4	no.5
Height (mm)	17	17	20	32	11
Width (mm)	11	13	18	11	13
Distance of the straight embossing line from the edge of the board (mm)	14	15	14	17	12

#### Stamps:

Type 1- 95; type 3 - 40; type 2 - 32; type 5 - 17; type 4 - 12; type 6 - 2; type 7 - 2.

Types 6 and 7 are only available in combination with other stamps. The combinations of stamps are: type 5 and type 4 twice - four boards (WAF 33, pl. 6; WAF 37, pl. 5; WAF 39, pl. 3; WAF 40, pl. 1); type 4 twice and below, type 6 - two boards (WAF 8, pl. 7, 8); type 3 and type 7 twice - two boards (WAF 38, pl. 4 - no other boards in this album; and WAF 39, pl. 2). There are no stamps on several boards (WAF 8, pl 9; WAF 32, pl. 1, 2; WAF 39, pl. 1).

The two boards mentioned above with combinations of stamps 4 and 6 (WAF 8, pl. 7, 8) may have been made for another collection, and only additional stamping used in the Wilanów collection was added. In 15 mount cases in the collection, you can observe the adap-

tation of a previous mount. In WAF 8, pl. 9 a gold tape was attached to the drawing mounted on a blue two-layer board. The same was done for WAF 32, pl. 1 - on board 2 of this album, the back of which is made of cream paper, similar to WAF 39, pl. 1.

In the case of seven mounts (six WAF 8 and one WAF 16), smaller original mounts were most likely pasted onto larger ones and decorated with tapes and stamps. It is characteristic here that five were not with added straight lines, but a roll usually was used on the edge. Also three WAF 30 mounts are unusual with gilded tapes are pasted around the drawing. Probably they were on a painted ink frame, then a wide strip of surface-coloured beige paper, and then white paper without a stamp in the corner.

Most drawings are mounted on the support by pasting the entire verso. Less often they are adhered only with the top edge. These are albums WAF 3; WAF 6, pl. 8; WAF 9, pl. 4; WAF 16, pl. 2; WAF 17; WAF 22; WAF 23; WAF 24, pl. 1, 4, 5; WAF 25; WAF 26; WAF 27; WAF 28, pl. 3-6; WAF 29; WAF 36, pl. 1, 4, 5, 7-10.

Between the boards of the albums, thin interleaving woven smooth papers were mounted by adhering to the guard. They have been preserved at least partly in 22 albums of this group. It is difficult to say whether they were in all of them due to their high susceptibility to destruction, as well as their deliberate removal at a later time. Often, their format does not coincide with the format of the drawing, and they protect only a part of it.

#### GROUP II 36 ALBUMS

No.	Title	Current number of boards	Dates of mounting and binding
WAF 1	Statues et dessins d'après l'antique	14	
WAF 2	Études de dessins	54	17.10.1835
WAF 12	Études d'oiseaux	6	19.05.1837
WAF 13	Études de fleurs	11	17.10.1835, 24.03.1837?
WAF 14	Études de fleurs	3	17.10.1835, 24.03.1837?
WAF 15	Études du Comte Alexandre Potocki, dans son enfance en 1783	19	17.10.1835
WAF 21	Monuments des Cathédrales de Cracovie, Varsovie et l'église de St. Jacob a Sandomir dessines par Stachowicz et Vogel	23	7.10.1835
WAF 43	Artillerie	8	
WAF 45	Plans militaires et fortifications anciennes. 2e Cahier	19	

No.	Title	Current number of boards	Dates of mounting and binding
WAF 46	Architecture militaire. Fortifications modernes. 3e (changed to 1) Cahier	20	
WAF 47	Architecture militaire. Fortifications modernes. 4e Cahier	15	
WAF 48	Plans topographiques et tactiques	18	17.10.1835
WAF 49	Plans topographiques	5	
WAF 50	Ornements de jardin. 1 Cahier	24	7.10.1835
WAF 51	Ornements de jardin. 2 Cahier	31	7.10.1835
WAF 52	Ornements de jardin. 3 Cahier	33	7.10.1835
WAF 53	Ornements de jardin. 4 Cahier	26	7.10.1835
WAF 54	École veterinaire de Vienne et Ecuries au hares de Janów	5	
WAF 55	Palais de Varsovie du Cte Alex. Potocki	3	25.09.1835
WAF 56	Plans conformément aux quels l'ancien Palais Casimir à été reforme pour l'Université de Varsovie	12	25.09.1835
WAF 57	Plans de l'ancienne bibliotèque Załuski faits en 1788	10	25.09.1835
WAF 58	Architecture par le Comte Ignace Potocki à Rome en 1769	8	
WAF 59	Architecture Civile Geometrie et Tactique par le C-te Alex. Potocki	29	25.09.1835
WAF 60	Brouillons d'architecture par le Comte Stanislas Potocki - 1 Cahier	16	7.10.1835
WAF 61	Brouillons d'architecture par le Comte Stanislas Potocki - 2 Cahier	39	7.10.1835
WAF 62	Plan du Meur le Comte Stanislas Potocki pour une place et l'érection d'une église un memoire de la Constitution Polonoise votée le 3 mai de l'année 1791	11	15.09.1835
WAF 69	Palais de Rome et villas d'Italie	10	25.09.1835
WAF 70	Dessins de portes et de fenêtrés de Palais d'Italie	27	15.09.1835
WAF 71	Obelisque de Rome Pontst d'Italie	6	25.09.1835
WAF 72	Arcs Triomphe à Rome. Temples antiques Églises d'Italie	22	25.09.1835
WAF 73	Églises et palais d'Italie	8	
WAF 75	Plans inconnus	19	
WAF 77	Ornements d'interieurs et meubles	40	7.10.1835
WAF 78	Dessins de vases, candelabras etc.	28	15.09.1835
WAF 120	Dessins de voitures	8	10.01.1838

Dates written according to invoices.<sup>226</sup>

226 WAF 2, 13, 14, 15, 48: Allegata 169, f. 43 (old pagination); WAF 12: Allegata 175, s. 42; WAF 50, 51, 52, 53, 60, 61, 77: Allegata 169, f. 36 (old pagination); WAF 22, 52, 53: Allegata 169, f. 36v. (old pagination); WAF 55, 56, 57, 59, 69, 71, 72, 79: Allegata 169, f. 49 (old pagination); WAF 62, 70, 78: Allegata 169, f. 47 (old pagination).

Covers: laminates from two layers of paper. The outer paper is mostly blue (30 albums), in five cases beige gray (WAF 21, 43, 45, 46, 47)

Labels colours: cream 31, green 5 (WAF 21, 43, 45, 46, 47)

Shapes of labels: rectangular 29, oval 7

Stamps: type 1 - 23; type 2 - 10; type 3 - 1; type 5 - 1

Spines, colours: yellow - 22; brown - 9; blue and navy blue - 5 (WAF 21, 43, 45, 46, 47)

In six albums of this group (WAF 45, 59, 62, 70, 78, 79), from the inside of the cover there is attached a piece of paper with handwritten note by Stanisław Kostka Potocki.

Album interior: The number of sections is one in 31 albums, two in one album, illegible 1 (WAF 51, pages glued together so that no thread can be seen), damaged 2.

The drawings are bound in two ways - in one, the drawings are folded and the edge is attached to the opposite drawing, sewing goes through the folded drawings - 18 albums; in the other, the drawings are pasted to the quards - 15 albums; in several albums (WAF 51, 52, 61, 77, 78), among the drawings sewn directly, several assembled on the quards.

The layout of drawings in albums is more diverse, although most there are attached near the low edge first. Sometimes two or three small boards are assembled on one quard.

The drawings are not mounted, with a few exceptions - in WAF 56, four drawings are pasted on mounts, on which on the face margins around the drawing a frame is drawn with black ink, followed by a wider frame with gray paint. The other four drawings from WAF 56 and the drawings from WAF 57 have greenish handmade paper pasted beneath in the same format as the drawings. In WAF 77, sheet 1 is decorated with stamp No. 3 pressed directly on the drawing support. In WAF 13, the drawings are decorated with a gilded tape.

Original interleaving paper (at least one) was observed in five albums - WAF 1, 15, 21, 62, 73, 120.

## GROUP III 6 ALBUMS

No.	Title	Current number of boards	Dates of mounting and binding
WAF 63	Projets pour une maison de campagne par Mr le Cte Stanislas Potocki	8	15.09.1835
WAF 64	Projets pour le réforme de l'ancienne théâtre de Varsovie par le Comte Stanislas Potocki	4	15.09.1835
WAF 65	Projets de bâtiments pour un Musee des beaux-arts de la composition de Comte Stanislas Potocki	6	23.09.1835
WAF 67	Villa de Pline le jeune dite Laurentina	28	23.09.1835
WAF 68	Interieure de la Ville de Pline le jeune par Brenna	8	23.09.1835
WAF 81	Pièces détachés*	2	

Dates written according to invoices.<sup>227</sup>

Covers: colour blue

Rectangular, cream labels

Spine colours: red-brown - 3; yellow - 2

Stamp: type 1 - 5.

No covers in one album (WAF 81)

In five albums of this group (WAF 63, 64, 65, 67, 68), from the inside of the cover there is an attached piece of paper with handwritten note by Stanisław Kostka Potocki.

Album interior: The number of sections is one in three albums, in the next three the sewing construction is destroyed.

Mounts: Drawings from the face side surrounded by strips of handmade laid blue paper (about 5 cm wide) with a straight tooling 3 mm from the edge. From the reverse, greenish handmade paper is pasted. On the edges of the drawings next to the strips of blue paper, a double or, more rarely, a single frame is painted with black ink.

Original interleaving paper (at least one) preserved in three albums, WAF 63, 64, 65; other albums with damaged sewing construction and - perhaps - removed interleaving paper.

227 WAF 63, 64: Allegata 169, f. 47 (old pagination); WAF 65, 67, 68: Allegata 169, f. 48v. (old pagination).

**GROUP II / III 4 ALBUMS**

No.	Title	Current number of boards	Dates of mounting and binding
WAF 66	Compositions en plans par le Comte Stanislas Potocki	35	25.09.1835
WAF 74	Compositions et plans d'architecture inconnus	33	7.10.1835
WAF 76	Plans inconnus	7	
WAF 80	Dessins des arabesque exécutés anciennement à Natolin par Vincent Brenna	8	23.09.1835

Dates written according to invoices.<sup>228</sup>

Covers: colour blue

Rectangular cream labels. In WAF 80, another note is visible under the label.

Spine colours: yellow - 2; red-brown - 1; brown - 1 (WAF 76)

Stamp: type 1 - 3; type 2 - 1 (WAF 76).

In one WAF 80 album, on the inside of the cover is an attached piece of paper with a handwritten note by Stanisław Kostka Potocki.

Albums interior: number of sections: one. Sheets mounted on quards.

Mounts: WAF 66 32 sheets type II, 3 mounts type III

WAF 74: 31 sheets type II, 2 mounts type III

WAF 76: 6 sheets type II, 1 mount type III

WAF 80: 6 sheets type II (5 on pads), 2 mounts type III

Original interleaving paper preserved only in the WAF 80 album.

WAF 74, munt 15, a thin handmade paper is pasted beneath the drawing, while strips of blue paper from the face side are away from the drawing.

228 WAF 66: Allegata 169, f. 49 (old pagination); WAF 74: Allegata 169, f. 36 (old pagination); WAF 80: Allegata 169, f. 48v. (old pagination).



## GROUP IV 38 ALBUMS

No.	Title	Current number of boards	Dates of mounting and binding
WAF 82	Carosses de parade	5	
WAF 83	Palais de Pierre le Grand - 1 Cahier	10	
WAF 84	Palais de Pierre le Grand - 2 Cahier	10	17.02.1844?
WAF 85	Palais de Pierre le Grand - 3 Cahier	8	
WAF 86	Palais de Pierre le Grand - 4 Cahier	9	
WAF 87	Édifices de la résidence impérial de Czarskoesele - 1 Cahier	7?	
WAF 88	Édifices de la résidence impérial de Czarskoesele - 2 Cahier	10	
WAF 89	Édifices de la résidence impérial de Czarskoesele - 3 Cahier	5	
WAF 90	Édifices de la résidence impériale de Czarskoesele - 4 Cahier	8	
WAF 91	Palais Impérial d'Été et autres à Moscou. 1 Cahier	6	
WAF 92	Palais Impérial d'Été et autres à Moscou. 2 Cahier	5	
WAF 93	Palais Impérial d'Été et autres à Moscou. 3 Cahier	6	
WAF 94	Monastere de la Vierge de l'Immaculé Conception. 1 Cahier	4	
WAF 95	Monastere de la Vierge de l'Immaculé Conception. 2 Cahier	6	17.10.1842
WAF 96	Monastère. 3 Cahier	7	
WAF 97	Plans et édifices. 1 Cahier	6	
WAF 98	Plans et édifices. 2 Cahier	5	17.10.1842
WAF 99	Plans et édifices. 3 Cahier	4	
WAF 100	Plans général de nouveaux palais d'hiver de S.M.Ile et bâtiments circonvoisins. 1 Cahier	7	
WAF 101	Plans général de nouveaux palais d'hiver de S.M.Ile et bâtiments circonvoisins. 2 Cahier	7	17.10.1842
WAF 102	Différents parques. 1 Cahier	11	
WAF 103	Différents parques. 2 Cahier	8	
WAF 104	Plans et édifices de Mitau	8	
WAF 105	Plans d'églises	6	
WAF 106	Plans de théâtres	5	
WAF 107	Différents édifices et plans	13	
WAF 108	Plans d'architecture. 1 Cahier	6	
WAF 109	Plans d'architecture. 2 Cahier	5	
WAF 110	Plans d'architecture. 3 Cahier	5	
WAF 111	Monastères. 1 Cahier	7	

No.	Title	Current number of boards	Dates of mounting and binding
WAF 112	Monastères. 2 Cahier	6	
WAF 113	Fenêtres et portes.1 Cahier	11	
WAF 114	Fenêtres et portes.2 Cahier	10	
WAF 115	Ornements d'églises et monuments	12	
WAF 116	Fenêtres, portes et ornements	11	
WAF 117	Plafonds et ornements d'intérieurs	7	
WAF 118	Décorations pour la fête donnée à l'occasion du mariage de Pierre III avec Catherine II. 1 Cahier	7	17.10.1842
WAF 119	Décorations pour la fête donnée à l'occasion du mariage de Pierre III avec Catherine II. 2 Cahier	6	

Dates according to invoices may be inaccurate due to duplicate titles on some albums.<sup>229</sup>

Covers: Cover colour blue

Rectangular, cream labels

Brown spines

Stamp: type 3

Album interior: Number of sections: one (sewing structure destroyed in WAF 85; WAF 87 changed in after conservation)

Mounts: Drawings are mostly mounted on white or cream handmade laid paper sheets, although there are also drawings without mounts within albums. Some drawings exceed the album format numerous times and are folded to fit their format. In such cases, the part of the drawing upon which the others are folded often has a handmade paper mount adhered beneath it.

In some albums, several drawings are pasted onto the mount (e.g. WAF 115, 116). The mount paper is different from that used on the inside of the covers and on the mounts in the other groups of albums. It is a thinner, light handmade laid paper.

Two drawings are pasted with the entire verso surface onto the canvas (WAF 86, pl. 9; WAF 99, pl. 4).

In several albums - WAF 102, 113, 114, 115, 116, 118, 119 - the mounts have very similar formats, while the drawings stuck on them are of

<sup>229</sup> WAF 94, 95, 97, 98, 99, 100, 101, 11, 118, 119: Allegata 205, f. 56; WAF 83, 84, 85: Allegata 213, f. 127 (old pagination).

different sizes. This is noted in some albums, that is, within an album there are, for example, two basic formats of sheets, or only a smaller part of the sheets have a similar format.

Album interior: The sheets are mounted on quards. Generally they are attached near the lower edge. The albums do not contain original interleaving papers.

**NOT INCLUDED IN ANY SUBDIVISION**

No.	Title	Number of boards	Date of order
WAF 42	1. Mécanique militaire	24	
WAF 44	3. Plans militaires et fortifications anciennes. 1 Cahier	47	

Covers: Two small-size WAF 42 and 44 albums from the recto side have covers of blue marbled paper, pasted with cream paper from the verso.

Oval and cream labels

No impressing

There is no separate spine here. Sewn threads are most likely stuck between the layers of cover paper.

Albums interior: Number of sections: WAF 42 - 5; WAF 44 - 11

Drawings attached to wide quards of handmade paper, also empty quards between drawings.

No interleaving papers.

## PART II. CONSERVATION OF WILANÓW COLLECTION

### 1. THE STATE OF PRESERVATION AND CAUSES OF DAMAGE

In general, the condition and state of preservation of the entire collection is quite good. Its history - and therefore changes in storage conditions, that were especially dramatic during the war - has not significantly affected its condition. Thus, it was decided to look closer and assess damage separately according to different periods of time and the stages before mounting, during the work, and when the mounts were already in use.

Removal of the portfolios has had the greatest impact on the condition of albums. Depriving the collection of such an important element

has distorted and rendered the original idea undeterminable. In this way, the importance of paper album covers increased, although they now seem to provide insufficient protection for the collection against damage.

### **The collection before mounting**

The condition and status of the preservation of drawings in albums is obviously related to their condition before being pasted onto mounts and bound in albums. Part of the damage was repaired during the assembly work of the bookbinder, Tuchowicz, and painter, Kasprzycki. What we now observe, that occurred clearly before assembly, is deformation and mechanical damage caused by poor storage and folding of the paper. This is seen in drawings that are not mounted. An example is the album with architectural drawings by Stanisław Kostka Potocki. The deformation of individual objects is independent of each other and was created before they were bound in the album. Drawings from the Rastrelli collection suffered mainly mechanical damage on the edges of the folding (fig. 19), while other types of damage independent of the assembly are dirt and stains. There is also some damage to the materials used in the drawings, such as ink corrosion or crumbling of the paint layer (fig. 20).

### **Damage caused due to the mounting**

Here should highlight the destruction of the drawings themselves, as well as defects in the design of the boards and album covers. Damage caused by improper affixing to the board is seen in deformations of some drawings, which consequently cause mechanical damage to the paper structure or surface, as well as abrasions and a loss of the paint layer (fig. 21).

Damage from the method of arranging the collection has been done to the boards and covers themselves, conditioned by defective performance or poor materials. This especially the case when it comes to the cover. Characteristic deformations are the result of incorrect pasting of two layers of paper, causing folds in the smaller album sizes, while in larger ones, we observe that an entire cover may be rather wavy. A similar type of destruction is board deformation, resulting from the

behaviour of both the board and drawing paper characterised by diagonal folds at the corners of the drawing. This destruction occurs on boards in particular, where the entire drawing is pasted to the bottom layer of the board, with its margins pasted around it. Mechanical damage to board edges can also be observed, depending on the type and quality of paper used for the facing layer of a board. Strongly elongated and elasticised paper is particularly susceptible to destruction, as the fibres had been heavily ground and shortened (fig. 22). On the other hand, papers painted on the surface often suffer abrasions.

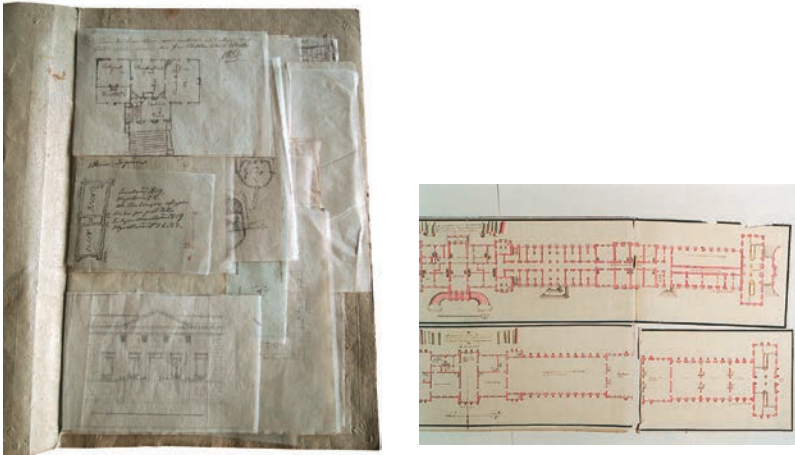


FIG. 19. Deformations and mechanical damage: a. Independent deformations of drawings; b. Tears at the edges of the assemblies



FIG. 20. Ink corrosion and defects on the back of the drawing



FIG. 21. Deformations of the drawings: a. adhered to the board with the entire verso; b. With the exposed verso



FIG. 22. Damage depends on the type of paper

### Use after mounting

Arranging a collection of drawings by fixing them on boards and assembling them in albums, and then storing them in this form, exposed them to damage common to an entire album. This include board deformation that copies that of the covers (very rare but clearly visible in WAF 7, 32, 119) and mechanical damage to covers along with boards (rare and visible in WAF 76, 112) (fig. 23). Very often in albums with boards of equal or larger size compared to the covers, mechanical damage and dirt on the edges can be observed. However, in most of the collection, the boards and drawings are smaller than the covers. Typical damage to covers is dirt, ranging from light surface dirt to a heavy dusting on certain parts of covers. This indicates that some albums were stored in stacks with their covers sometimes protruding.



FIG. 23. The same damages for covers and mounts: a. Broken boards and covers; b. Torn boards with covers

Additional mechanical damage ranges from small tears and edge defects to missing parts or whole covers.

A five-grade scale was used to assess the condition of the binding:

- I. good condition: 14
- II. quite good (with minor damage): 50
- III. bigger damage: 33
- IV. bad: 20
- V. no binding: 3

The category of damage caused by use after mounting should also include the destruction of album covers caused by their subsequent dismantling to remove individual boards, which primarily affected the design of album sewing. Often, it was possible to preserve the sewing structure despite removing individual boards, if the boards were mounted on quards.

The condition of the sewing structure was determined on a three-point scale:

- I. preserved, fulfilling their function to varying degrees: 93
- II. damaged, not fulfilling its function: 18
- III. none: 9

Dismantling of objects from boards and albums (according to condition in 2014):

For 120 albums - 53 have with at least 1 board removed, representing 44.2% of the entire collection (19 boards are framed in *passe-partout*).

For 1,327 boards - 198 are loose boards, which is 14.9% of the collection.



Four drawings are dismantled from their boards (three with destroyed boards, one with a board preserved in the album)

Of the four drawings in the Wilanów collection without a mount, one - *The Skeleton of a Horse* by Jacob I de Gheyn - was subjected to conservation while on loan to an exhibition. Of note, re-assembly of the album is still possible.<sup>230</sup>

No information has been found to explain when three subsequent drawings were removed from the mounts. In photographs taken in the 1960s, two of them - the landscapes of Adrian Zingg - were no longer in boards (fig. 24).<sup>231</sup> The drawings on the reverse have leftover paper and paste, making it look like an abandoned, unfinished work. As a result, it difficult to consider it as conservator's work (trained renovators were also employed in the conservation workshop, although it is difficult to imagine their work without supervision or order). The third drawing, *The Oath of the Constitution of May 3* by Jean Pierre Norblin was photographed with the mount preserved. The photograph of it was taken probably in 1963.<sup>232</sup> No information has been found about



FIG. 24. Zingg, *Pejzaż z wędrowcami w lesie* (*Landscape with Hikers in the Woods*), photograph from the 1960s (National Library of Poland)

230 K. Gutowska-Dudek, vol. 1, p. 165, item 397, conservation documentation no. 1453.

231 K. Gutowska-Dudek, vol. 3, p. 200, item 1449 - *Landscape with Hikers in the Woods* (R. 4459), p. 199, item 1441 - *Landscape with a Waterfall* (R. 4460).

232 K. Gutowska-Dudek, vol. 2, p. 115, item 686.

any conservation work carried out on this object; however, until the mid-1980s, no systematic conservation documentation was carried out at the Department for Conservation and Restoration of Library Collections at the National Library.<sup>233</sup> Therefore, it must be assumed that the mount was removed during this anonymous period of operation of the National Library of Poland. conservation studio. Just as removing Zingg's drawings from the boards is difficult to explain, *The Oath of the Constitution of May 3* drawing was deprived of its board in an apparently deliberate and intentional manner. After removing the mount, it was pasted onto cardboard. Three cut-out margins strips were kept in separate packaging, as well as a fragment of the backing paper with pencil notches cut from the verso. This fragment was lined in Japanese tissue paper (details to be provided).

## 2. GENERAL CONSERVATION ASPECTS

A review of the collection of drawings, as well as collected information about its history and technique of arrangement, makes it possible to include the Wilanów collection among the few Polish collections that were uniformly mounted in this way. There have certainly been similar collections in Europe. However, for a long time, the collector's mount was not considered valuable. It is clear that the removal of the collector's mount has been necessary at times. This is conditioned by the artwork's state of preservation – the major subject of conservation – so if the mount threatens the existence of the artefact, someone would have to intervene. Of note, such decisions seem to have been taken too freely, without proper consideration of all aspects of the artefacts.

The remark of art historian, Maria Mrozińska, from 1952 about albums containing drawings is significant. Mrozińska presented the fatal impact of long-term exposure of drawings, showing the contrast between their damage (fading) and the excellent state of preservation of

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233 The history of the Conservation Studio and then the Department for Conservation and Restoration of Early Printed Books at the National Library, including the most “anonymous” period of its activity from the postwar years to the mid-1980s, is described by E. Potrzebnička, “Ochrona zbiorów w Bibliotece Narodowej – 80 lat działalności”, *Notes Konserwatorski 13*, Warszawa 2010, pp. 7–14.

drawings stored in albums. She notes that at the same time the albums are “under serious accusation from an aesthetic, didactic and especially conservation point of view.”<sup>234</sup> Collector’s albums were treated as temporary, artificially composed collections of autonomous artworks. The name, artificial album (translated from the French term, *factice*), often described collectors’ albums, and it had a meaningful definition in the *Encyklopedia wiedzy o książce* (*Encyclopedia of Book Knowledge*): “a. the word ‘artificial’ has been adopted for incomplete, mixed-up series or for engravings of a similar format accidentally bound together.”<sup>235</sup> Also, collector’s mounts were most often hidden under a neutral passe-partout, and in extreme cases removed. A collector’s mount was omitted in publications presenting these drawings. It is interesting to compare subsequent presentations of the portrait of Mary Stuart from the collection of the National Ossoliński Institute in Wrocław. In the publication, *Rysunki szkół obcych w zbiorach polskich* (*Drawings from Foreign Schools in Polish Collections*), the portrait is presented without a mount, while currently on the Ossolineum website, it is with a paper frame, although the entry with its inaccurate attribution placed under the decorative frame has been omitted.<sup>236</sup>

### Changes in conservation approach to the collector’s assembly

Museums in Western Europe with large drawing and graphic collections of determined provenance and specific arrangement were able more quickly to address the need to preserve this form of work. The process was not obvious, and the two statements quoted testify to the previous practice of underestimating the value of a collector’s mount. Carlo James devoted the most attention to the collector’s mount from a conservation point of view. He worked as a paper conservator at the Custodia Foundation in Paris with the collections of Frits Lugt, the author of a fundamental work on the provenance of drawing and graph-

234 M. Mrozińska, “Grafika zabytkowa a problem wystaw,” *Ochrona Zabytków* 5/3 (18), 1952, p. 159.

235 *Encyklopedia wiedzy o książce*, Wrocław-Warszawa-Kraków 1971, p. 26.

236 *Rysunki szkół obcych...*, fig. 25; François Clouet, *Portret Marii Stuart*, <https://ossolineum.pl/index.php/muzea/muzeum-ksiazat-lubomirskich/gabinety/przyklady-obiektow-gabinetu-grafiki/>.

ic collections.<sup>237</sup> James published the first outline of the subject in 1992 in post-conference materials from Manchester, which were later developed as co-author of a book.<sup>238</sup> James began this invaluable work for conservators with a chapter on collectors and collector's mounts. In the introduction, he notes:

“The critical and stylistic description of a drawing or print is the domain of art history. Inevitably and necessarily; however, a conservator feels challenged not only by technical problems posed by the condition of works of art but likewise by every trace left by their history: mountings, collector marks, inscriptions, signatures or paraphs - all of which can be found on or in association with the work as an accumulation over time. What has changed fundamentally in our time is that our criteria for preservation require more substantial mountings and more carefully-controlled materials and works of art on paper have gained autonomy as artistic expressions. We prefer to see them without any external interference, to the exclusion of the decorated mountings and richly-carved frames of earlier times. And those signs, those marks, those witnesses to taste and purpose which have lost their principal function, have now come more and more to be considered as entities equivalent to the drawings and prints, to be considered as important historical witnesses of the same sort as works themselves.”<sup>239</sup>

Marjorie B. Cohn described her slightly earlier experience in treating collection albums:

“I select 1987 as a moment of climax because in that year, the Fogg Museum acquired the Spencer Albums, nine volumes containing well over 3000 Old Master prints. They had been assembled in the early eighteenth century by the Mariette family, pre-eminent Parisian print dealers. I am convinced that without the preceding decades' re-evaluation of historical format and evidence, I would have dismantled the albums and mounted the prints in acid-free boards.”<sup>240</sup>

237 F. Lugt, *Les Marques de collections de dessin et d'estampes*, Paris 1921.

238 C. James, “Old Master Prints and Drawings: An Art-Historical Survey of Collecting and of Preservation Methods,” in: *Historical Perspectives In the Conservation of Works of Art on Paper*, pp. 387–399.

239 C. James et al., op.cit., p. 2.

240 M. B. Cohn, “Change, We Hope for the Better,” *The Paper Conservator* vol. 25, 2001, iss. 1, pp. 101–105.

Much attention was paid to the collector's mount by the head of the Pictorial Art Conservation at the British Museum, Joanna M. Kosek. In the introduction to the handbook on paper mounting, Kosek described the collector's mounts at the British Museum.<sup>241</sup> Reflections on the preservation of historical mount were also presented in a conference paper at the proceedings of *Zbiory biblioteczne, muzealne i archiwalne – badania i konserwacja* (Library, Museum and Archival Collections – Research and Conservation) in 2008.<sup>242</sup>

To date in Poland, little attention has been paid to the conservation problem of the collector's mount. Professor Bohdan Marconi provided an example of historical mountings that must not be removed, citing the collection of engravings of King Stanisław August and the water-colour by Hubert Robert mounted by the Paris workshop of Francois Renaud in the collection of the National Museum in Warsaw.<sup>243</sup> Justyna Guze referred to the latter object from the point of view of the collection's curator, signalling the need to work out the problem of the Polish collector's mount.<sup>244</sup>

Monika Korsak and Marzenna Ciechańska raised a similar problem regarding the integrity of photo albums and their content.<sup>245</sup> The problem of integrity of technologically-diverse albums – referred to as *books of friendship* – is discussed by Katarzyna Garczewska-Semka in her article on this subject.<sup>246</sup>

241 J. M. Kosek, *Conservation Mounting for Prints and Drawings*, Londyn 2009, pp. 3–12

242 J. M. Kosek, "Konserwatorskie opracowanie grafiki w Muzeum Brytyjskim w Londynie," in: *Zbiory biblioteczne, muzealne i archiwalne – badania i konserwacja*, conference publication, Nicolaus Copernicus University, Toruń 2008, p. 139.

243 B. Marconi, "Zagadnienia estetyczne w konserwacji papieru i pergaminu", in: *Konserwacja papieru i pergaminu*, Biblioteka Muzealnictwa i Ochrony Zabytków, serie B, vol. 24, Warszawa 1969, p. 19.

244 J. Guze, "Rysunek jako wyraz gustu i jako element wystroju wnętrza w połowie XVIII w. Komunikat", in: *Rozważania o smaku artystycznym: studia*, Toruń 2002, pp. 115–119.

245 M. Korsak, M. Ciechańska, "Konserwacja albumu fotograficznego z przełomu XIX i XX w., z fotografiami rodziny Dihm. Album i fotografie – razem czy osobno?", *Notes konserwatorski*, no. 13, Warszawa 2010, pp. 175–187.

246 K. Garczewska-Semka, "Sztambuchy-albumy romantyczne na przykładzie Marii Wodzińskiej i Zofii Ossolińskiej," in: *Sztuka, rzemiosło, przemysł z XIX-XX wieku. Zagadnienia konserwatorskie*, Toruń 2016, pp. 97–104.

### Reasons for removing collector's assemblies

In her initial process of conservation planning, Barbara Appelbaum used a table in which she describes the elements that characterise a work of art. She singled out tangible and intangible aspects related to the object. Appelbaum then divided these aspects into those directly and indirectly related to the object.<sup>247</sup> In the category of intangible aspects, the theory of valuation is included, based on the works of the classics (Riegel, Boito, Brandi, et al.). As part of the theory of valuation, tables show the impact of conservation measures on the preservation of various object values.<sup>248</sup> In Poland, codification methods for the conservation process in relation to the preservation of value were developed by Bogumiła Rouba. Małgorzata Pronobis-Gajdzis referred specifically to book and book-collection conservation.<sup>249</sup>

If we consider a graphic collection with a specific arrangement as a uniform work, closed and finished, its integrity has, above all, a historical value; sometimes also an artistic one. In the case of Polish collections, we can also highlight the value of rarity. To maintain these values, it is necessary to maintain an external, physical-arrangement system. The collector's mount undoubtedly has an effect on the aesthetic perception of the object. In the past, the ease of a decision to change such a system was mainly due to aesthetic and cultural priorities. Decisions to change an arrangement, possibly destroying its impact (mechanical and chemical) on an object, were made with greater or lesser cultural consent. Therefore, the overriding reasons for rearranging a collection were considered as intangible, general aspects indirectly related to the mounting.

247 B. Appelbaum, *Conservation Treatment Methodology*, Wrocław 2010, p. 11.

248 Ibidem: "Values Analysis, the Timeline, and the Ideal State" chapter, pp. 194-236.

249 B. J. Rouba, "Wartościowanie w praktyce konserwatorskiej," in: *Wartościowanie w ochronie i konserwacji zabytków*, ed. B. Szmygin, Warszawa, Lublin 2012, pp. 201-208.  
M. Pronobis-Gajdzis, "Wartościowanie zabytkowych kodeksów – dylematy konserwatorskie," in: *Wartościowanie w ochronie...*, pp. 183-200; eadem, *Od projektu do konserwacji. Sztuka konserwacji zabytkowych kodeksów – woluminy, księgozbiory, biblioteki*, Toruń 2017.

### General causes indirectly related to mounting:

#### 1. Change of owner and the aesthetics of the exhibition display

Private collections of drawings and graphics have frequently been scattered after the collector's death and often were merged into other collections. In fact, they were repeatedly reassembled depending on the concept – both aesthetic and systematising – of another collector.<sup>250</sup> This process naturally continued when collections were transferred to state museums that became their *de facto* owners. Of note, the first public exhibition of drawings in the Galerie d'Apollon, Musée Central des Arts, in 1797 in France after the revolution, presented drawings uniformly framed under glass ("Matted and framed uniformly under glass as in a modern exhibition, they were presented and appreciated as spontaneous, unmediated expressions of artistic genius"<sup>251</sup>).

This presentation emphasised the public nature of the collection. One of the most famous Polish art historians, Jan Białostocki, stated, "in the context of the reception of an artwork by the viewer owning it and the viewer who is not owner of the collection, it is worth distinguishing periods in the history of art when works of art were predominantly private property from those periods in which they were, and now are above all, public property."<sup>252</sup> This defines the viewer not associated with the work by an ownership relationship as the ideal recipient. For such a recipient, the artwork was presented in a pure, undisturbed manner with no later additions, allowing contemplation of an artist's genius.

This simplified exhibition method was borne from deep aesthetic changes. As noted by Weronika Liszewska, a professor of art conservation and renovation, the current model of aesthetics also affects conservation decisions and, more broadly, the perception of the context

250 C. James, "The Dispersal of Collections," in: C. James, et al., op.cit., pp. 158-166.

251 A. McClellan, *Inventing the Louvre: Art, Politics, and the Origins of Modern Museum in Eighteenth-Century Paris*, quotation after: T. Burns, "Preserving Master Drawings: A Cultural Perspective," *The Paper Conservator*, vol. 25, 2001, p. 109.

252 J. Białostocki, "Mecenas, kolekcjoner, odbiorca," in *Mecenas, kolekcjoner, odbiorca*, Katowice 1981, p. 14.

of an artwork.<sup>253</sup> An increased period of transferring private collections to state collections took place in Poland at the end of the 19th century, when the National Museums were created (in 1862 in Warsaw, the Museum of Fine Arts; and in 1879 in Cracow), and various societies gathered together for national, artistic or scientific collections. The peak of this process, however, falls in the post-war years, when private collections mostly became the property of the state, along with a change of political system.

Modernism dominated architecture for several decades, both in interiors and exhibition architecture. This movement assumed that design could be “a tool of democracy in social change, and sophisticated ornamentation depreciates society.”<sup>254</sup> As art historian, Zdzisław Żygulski Jr., notes: “The shade of the temple and palace style in the construction of museums did not take place until the 20<sup>th</sup> century. Anti-historical currents and the need for strict functionality contributed to this, especially cubism, futurism, constructivism and the Bauhaus school.”<sup>255</sup>

Hence began an intentional simplicity and purity of form, in exhibitions as well. It is enough to compare subsequent exhibitions of drawings and graphics at the National Museum in Warsaw in the 1960s and 1970s [e.g. the exhibition of Venetian drawings and graphics from the collection of the Cabinet of Engravings in 1963, works by Frans Floris I (de Vriendt) in graphic interpretation by Cornelis Cort in 1970, and Albrecht Dürer, his circle and influence in 1971].<sup>256</sup> Graphic objects were presented in simple, unified frames in the same showcases arranged in a row. The asceticism of this type of presentation cannot be explained only by the difficult post-war financial situation of museums. This “relativistic” presentation concerned not only graphic objects, but also paintings, although to a lesser extent. In 1937, this cir-

253 W. M. Liszewska, “Wpływ współczesnej estetyki na konserwację i restaurację dzieł sztuki”, in: *Dzieło sztuki a konserwacja*, Kraków 2003, pp. 55–65.

254 L. Bhaskaran, *Design XX wieku*, Warszawa 2006, p. 52; A. Loos, “Ornament i zbrodnia”, in: A. Loos, *Ornament i zbrodnia. Eseje wybrane*, Tarnów 2013, pp. 133–143.

255 Z. Żygulski Jr. “Przestrzeń muzealna,” in: *Mecenas, kolekcjoner, odbiorca*, Warszawa 1984, p. 244.

256 A. Maślowska, *Kronika wystaw Muzeum Narodowego w Warszawie 1862–2002*, vol. II 1963–1982, Warszawa 2006, pp. 62, 122, 130.



cumstance provoked a painting restorer and professor at the Academy of Fine Arts in Warsaw, Bohdan Marconi, to show the impropriety of framing old works in contemporary frames and vice versa.<sup>257</sup> Cesare Brandi, an art critic and historian, admitting to initiating the practice of displaying works of old art in contemporary frames (in 1942) in an annex to the *Theory of Restoration* titled, “Removing or Saving Frames as a Restoration Issue.” He considered the complex spatial relations of the picture frame in relation to the viewer and the stylistic context. A frame is not the final solution to the spatial relations of a work in conjunction with its surroundings; but rather, it is considered a link to the eternal presence of a work.<sup>258</sup>

The tendency to present drawings along with their collector’s mounting, more recently observed in museums in Poland and abroad, is associated with subsequent aesthetic changes and a postmodern confusion and mixing of various styles. The art historian, Dorota Folga-Januszewska, cites two trends in museum development: a closed museum, treating the entire concept of a museum collection as a kind of a separate work, and a contemporary museum referring more “to the scientific museum and the cabinet of curiosities, open to individual, particular feelings and not striving for excessive generalisations that might systematise the knowledge of the world.”<sup>259</sup> Paradoxically, elements of the closed museum collection, like the collection of a private collector, were “matched” to create more a general arrangement. The concept of a modern museum may lead to a greater protection of the “closed” collection by not “ordering the world”, but rather by leading to more varied exhibitions.

## 2. Introducing new standards of storage

This issue is closely related to one discussed in the previous section. Collections from private collectors often consisted of a huge number of objects that had to be ordered and secured. Most institutions use “passe-partout” framing with differing thicknesses of mount board,

257 B. Marconi, *O sztuce konserwacji*, Warszawa 1982, pp. 65–66, figs. I, II.

258 C. Brandi, *Teoria restauracji*, Warszawa, Kraków 2006, pp. 99–104.

259 D. Folga-Januszewska, *Muzeum: fenomeny i problemy*, Kraków 2015, pp. 51–59.

in which the object is mounted onto the mounts. Then a second cardboard with a cut-out window is applied from the front. Passe-partouts usually have several standardised formats, making it easy to store numerous objects in boxes or drawers. This type of passe-partout for storage was used for the first time in the British Museum around the mid-19th century. Its creator is believed to have been William May Scott, who was employed there since 1845. The mounts he used consisted of two parts: a back mount and a top mount with a cut-out window that adhered to it. This created a kind of flat “tray” so the surface of the object was protected from abrasion. Mounted objects were stored in Solander boxes in several standardised formats (mainly Royal 559 × 406 mm and Imperial 686 × 508 mm).<sup>260</sup> Since the 19th century, eleven mounts dimensions have been used in the British Museum: Half-Royal, Royal, Imperial, Atlas, Large Atlas, Antiquarian, Panoramic, Pillar, Triptych, Square, and Big.<sup>261</sup> The Louvre Museum has used passe-partout framing since the 1950s. (Previously, drawings had been stored loose in portfolios or pasted into albums.)<sup>262</sup>

Several important changes in the development of museum mounting were made: the passe-partout “opened” itself, i.e., the window mount no longer adhered to the back mount, and the object was either hinged to the back mount using various hinges or was inlaid by creating artificial margins. The passe-partout surface, slightly raised in relation to the object, was designed to protect the surface of the work from abrasion. Practice has shown that this type of storage is imperfect. It shows a formation of dark borders at the edges of the passe-partout, or in the Rijksmuseum in Amsterdam, the darkening of artefacts corresponding to the cut-out windows, which has been termed, the “Mondrian effect.”<sup>263</sup>

260 J. M. Kosek, *Konserwatorskie opracowanie grafiki...*, Toruń 2010, pp. 140–142.

261 Ibidem, pp. 3–10.

262 The authors of the article associate this method of assembly with drawings being increasingly given on loan; however, the use of passe-partout with fixed formats is fully acknowledged, E. Menei, L. Caylux, “Study of Inlay Mounting of Prints and Drawings at the Louvre Museum: The Results of Several Decades of Experience,” *Journal of Paper Conservation* vol. 17 (2016), no. 1, p. 20.

263 I. M. van Leeuwen, “Mounting of Works of Art. On Paper, Changes in Policy of the

### Removal of a mount for reasons directly related to mounting:

1. Mechanical and chemical damage caused by improper interaction of individual elements of the mounting system

Faulty installation of objects on boards or album pages

Drawings were most often pasted directly to mounts on the entire surface, on edges or particular points (most often in corners). Attaching an object by its edges or by certain points causes deformation of the drawing surface, resulting in the abrasion of the paint layer. Often, part of the object has been torn off. Very often, when removing an object from a mount, we can observe corners that were cut out due to attachment by points or spots.

Adhesive stains

They are undoubtedly destructive but are sometimes so characteristic that they allow you to assign an object to a specific collection, e.g. drawings by Guercino from the collection of the Gennari family.<sup>264</sup>

Darkening of some objects caused by the interaction with neighbouring cards

This often occurs in collector's albums from the second half of the 19th century. It is caused by gathering materials of various quality in one album.<sup>265</sup> An example of the mutual interaction of pigments from paints used in painting miniatures on the following pages of a manuscript is the Album of Turkish Costumes stored in the National Library of Poland in Warsaw. The object has been subjected to detailed chemical analyses.<sup>266</sup>

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Rijksmuseum in Amsterdam," preprints X Congress IADA, Göttingen, 22–26 September 2003; G. Patin, I. van Leeuwen, J. Kemp, F. Ligterink, "Halos of Hollowness: How Air Pockets in Window Mounts Can Cause Discolorations - and How to Best Prevent Them," *Paper Conservation*, vol. 17 (2016), no. 1, pp. 5–19.

264 C. James et al., op. cit., p. 148.

265 An attempt to explain the mechanisms of this phenomenon was made by Joanna M. Kosek and David Jacobs from the British Museum. J. M. Kosek, D. Jacobs, "What Happens to Enclosed Paper," in: *Art on Paper, Mounting and Housing*, London 2005, p. 32

266 D. Rams, D. Jarmańska, "Wybrane zagadnienia z ochrony i badań zbiorów bibliotecznych, realizowane w laboratoriach chemicznym i mikrobiologicznym Biblioteki Narodowej. Analiza zniszczeń warstwy malarskiej w XVIII-wiecznym rękopisie Album strojów tureckich", *Notes Konserwatorski*, no. 13, 2010, pp. 134–141.

General degradation of an object due to permanent interaction with a chemically unstable mount

The destructive influence of the mount on an artefact is very common and seems the most justifiable reason for its removal. There are, however, some undeniable exceptions, such as author's mounts, that often bear traces of a painting medium (e.g. Teofil Kwiatkowski's *Sirens*, stored in the National Library of Poland).<sup>267</sup>

Harmful effect of the mounting and storage system on the entire collection

Recently, this has been the subject of extensive research in Berlin on the "Schinkel's Legacy" at the Museum of Prints and Drawings. The emission of harmful substances was considerable from wardrobes, through shelves, and from mounts.

## 2. The search for earlier (covered) signs of provenance and watermarks

A "connoisseur" who approaches a drawing determines the attribution and provenance of the work, as to "when, who and how?" Investigating the watermarks is increasingly important in these studies.<sup>268</sup> An example of collecting a large amount of data on watermarks during conservation is the album of Rembrandt engravings from the collection of Stanisław Kostka Potocki from the University of Warsaw Library. Copies of watermarks are also included in the Bartolozzi catalogue of graphics from the Library of the Polish Academy of Sciences and Polish Academy of Learning in Cracow; but it is not stated whether it was necessary to disassemble objects from their mattes.<sup>269</sup>

## 3. Access and use

This is a very common reason for removing objects from their mounts, related to the institution's loan policy. For example, the Louvre reserves

267 R. 21640/Sz [https://polona.pl/item/syreny,NDcwMjY3ODI/0/#item].

268 J. A. Tomicka, "Nowożytna grafika europejska w badaniach ostatnich 30 lat. Zarys problematyki - kierunki, metody, postulaty," in: *Metodologia, metoda i terminologia grafiki i rysunku. Teoria i praktyka*, Warszawa 2014, p. 46.

269 J. Talbierska, *Rembrandt. Ryciny i rysunki ze zbiorów Biblioteki Uniwersyteckiej w Warszawie*, Warszawa 2004, pp. 54–56, catalogue of watermarks, pp. 431, 450; *Francesco Bartolozzi. Ryciny ze zbiorów graficznych Biblioteki Polskiej Akademii Nauk w Krakowie*, exhibition catalogue from the International Cultural Centre in Kraków, 1995, pp. 107–119.

the right to loan only those objects that can be safely removed from an album. If this is not possible, the loan will be refused.<sup>270</sup>

Excessive weight or album size may also be the reason for rearranging a collection. An example is the collection of artworks related to Shakespeare at the Folger Shakespeare Library in Washington, DC.<sup>271</sup>

### Types of conservation proceedings

In regard to the collector's mount, several methods used in the practice of conservation proceedings can be distinguished:

1. Removal of original mount and its replacement by a museum or library mounting with the original mount left unchanged as a document

This practice was and remains quite common. Examples of recent activities are the disassembly of the Ambroży Grabowski collection in the Ossolineum, previously mounted in pamphlets, and the disassembly of drawings from collectors' mounts, also in the Ossolineum.<sup>272</sup> Another example is the conservation of an album from the collections of the University Library in Warsaw, carried out in 2015 as part of a Master's thesis at the Academy of Fine Arts in Warsaw.<sup>273</sup>

2. Maintenance and conservation along with dismantling and reassembly of objects, often with modifications to the method of attachment

Examples are equally numerous such as in what is referred to as the book of friendship (*liber amicorum*) of Maria Wodzińska from the

270 V. Dubard, "The Conservation Studio of the Drawings and Prints Department of the Louvre Museum," *ICOM-CC Working Group Graphic Documents Newsletter*, October 2016, <http://www.icom-cc.org/28/working-groups/graphic-documents/>, [accessed 25.05.2017].

271 R. DeStefano, "Treatment of the J. O. Halliwell-Philipps Collection of Albums with Shakespearean Rarities at the Folger Shakespeare Library," *Restaurator* 2010, vol. 31, no. 2, p. 91.

272 The author's observation, as of 21 February 2017.

273 M. Wieczorek, *Konserwacja dwóch cykli rycin: Orlando Furioso di M. Lodovico Ariosto... et di nove figure adornato... in Venetia, Apresso Vincezo Valgrisi 1565; La Gierusalemme Liberata di Torquato Tasso, con le Figure di Bernardo Castello, In Genova 1590; skupionych w albumie sztucznym ze zbiorów Biblioteki Uniwersytetu Warszawskiego*, master's thesis, Academy of Fine Arts, Warszawa 2015.

National Library collection.<sup>274</sup> Often the removal and reinstallment of an object in an album is separated by a period of temporary exposure. Elisabeth L. Coombs presents an interesting example of the simultaneous exposure of objects removed from an album and the entire album itself.<sup>275</sup>

### 3. Dismantling of objects and their museum mounting, with copies of originals presented in collectors' mounts

This method was used to treat an album with Rembrandt etchings from the collection of Stanisław Kostka Potocki, housed in the University of Warsaw Library, as well prints by Jan Ziarnko in the National Library collection.<sup>276</sup> Another example of a halfway solution may be the album of the Zamoyski family stored in the National Library. In this case, the most valuable objects from the album were separated and, along with the sheets, removed and framed in museum passe-partout mounts. In the original album only these parts were replaced with copies.<sup>277</sup>

### 4. A complete change in the way objects are assembled using parts of an original mountings

One example is the conservation of albums from the Folger Shakespeare Library, where the construction had been completely changed, by mounting objects on new mounts and creating a kind of workbook. In addition, album covers were converted into cases.<sup>278</sup>

Another example is the rearrangement of the Croÿ albums in the 1970s, using the original album covers, but with a complete modification of the mounting (parts of quards were cut off, leaving folds to which plastic sleeves with objects were attached). In the re-conservation done in 2010s- after attempts to reconstruct the original assem-

274 Conservation record no. 2508, IKZB BN, also described in: K. Garczewska-Semka, "Sztambuchy - albumy...", pp. 97-104.

275 E. L. Coombs, "Removing Mounts from Works of Art. On Paper: Case Histories to Illustrate the Decision-making Process," *The Book and Paper Group Annual*, vol. 13, 1994.

276 E. Duziak, op. cit.; Conservation record no. 822, AFG. 1-2 G. 22.727-766.

277 Conservation record at the National Library of Poland.

278 R. DeStefano, op. cit.

bly with their evaluation - it was decided to change it again. This was justified by the negative impact of the original mounting method on the condition of the objects.<sup>279</sup>

A Master's thesis project carried out at the Staatliche Akademie der Bildenden Künste in Stuttgart included a model of album modification from the Kupferstichkabinett in Berlin, consisting of a change in design and using magnets to facilitate the removal of guards with mounted objects.<sup>280</sup>

During the conservation of drawings from the Krasiński collection stored in the National Library of Poland, the mounting materials of the collection (boards) were replaced with copies from modern materials, and elements of original mounts were installed. Objects were again mounted on the pads that had been made. The mounting method was changed to allow for easy removal of objects.<sup>281</sup>

##### 5. Partial rearrangement of the collection without permanent modification

The rearrangement of the Schinkel collection of drawings from Kupferstichkabinett in Berlin was carried out after a thorough examination of all the components of the system, including the emission of harmful substances from the objects. However, only some elements were changed: antique files were stored separately as a document. However, collection mounts were left intact, although their high emission of harmful gases was revealed during the research.<sup>282</sup>

279 J. Sonderegger, U. Landwehr, C. Hofmann, "The Viennese Croÿ Albums: Options and Decisions Leading to the Conservation and Remounting of a Convolute of Double-Sided Guache Paintings on Parchment," *Restaurator* 2016, vol. 37, nos. 3-4, pp. 269-308.

280 S. Heidenreich, "The 'Kleiner Klebeband' of the Fürsten zu Waldburg-Wolfegg: Concept for the Preservation of Old Master Drawings Mounted in an Album," *ICOM-CC Working Group Graphic Documents Newsletter*, Nov. 2014, p. 6.

281 E. Walczyk, H. Derlatka, "Konservacja rysunków i grafik z kolekcji Krasińskich ze zbiorów Ikonograficznych Biblioteki Narodowej," *Notes konserwatorski* 5, Warszawa 2001, pp. 31-35.

282 F. Meyer, G. Volland, "A New Housing Concept for the Karl Friedrich Schinkel Collection: Chemical and Mechanical Aspects," *Restaurator* 2017, vol. 38, no. 1, pp. 1-31.

## 6. Maintenance without disassembly

Often, due to the fragility of the mounts or the poor resistance of dyes to solvents, the removal of a mount would damage an artefact. One example is Van Gogh's gouache from the Baltimore Museum. After analysing the pros and cons, it was decided to leave the object on a secondary (non-author's) mount.<sup>283</sup> Another example of leaving an object on the original mount after examining the emission of harmful substances is found in a project by Michał Koźurno, a graduate of the Academy of Fine Arts in Warsaw at the Faculty of Conservation and Restoration of Works of Art, concerning photography affixed on fibreboard.<sup>284</sup>

## 7. A copy of an arrangement system, with maintenance consolidating the existing condition of objects

A copy can be made in material or virtual form. Material copies of objects and mounts were made of prints in the collection of King Stanisław August Poniatowski in the White House at the Royal Łazienki Museum. These copies were placed in original frames as interior design, while the originals were secured.<sup>285</sup> An attempt to reconstruct the virtual collector's assembly was made by art historian, Piotr Borusowski. It concerned two albums from the collection of the National Museum in Warsaw. The author referred to visualisations of 52 albums from the Tommaso Corsini collection made as part of the Progetto Corsini programme.<sup>286</sup>

Of the various conservation methods, most contributed to the maintenance of the historical value of a collector's assembly, while some

283 E. L. Coombs, op.cit.

284 M. Koźurno, I. Zajęc, "Konservacja fotograficznych prac Mikołaja Smoczyńskiego jako wyzwanie konserwatorsko-projektowe," unpublished paper delivered at the conference *Czarno-biały obraz świata. Problemy ochrony i konserwacji dawnych fotografii*, Toruń 2016.

285 K. Jędrzyk, "Konservacja 95 rycin ilustrujących Metamorfozy Owidiusza," in: *Metamorfozy. Królewska kolekcja grafiki Stanisława Augusta*, exhibition catalogue from the Royal Łazienki Museum, 25 May–1 September 2013, Warszawa 2013, p. lix.

286 P. Borusowski, "Wirtualna rekonstrukcja jako metoda badań nad dawnymi kolekcjami rysunków na przykładzie albumów 'Desseins originaux' z Muzeum Narodowego w Warszawie," in: *Metodologia, metoda i terminologia grafiki i rysunku*, pp. 427–434.



changed the mounting manner the least. The method of conservation without the need to dismantle an assembly is salutary. It entailed the modification of the original mount, up to dismantling the object, and storing it separately while maintaining the original mount as authentically as possible. The most controversial are modifications to the medium - converting album covers into boxes, changing the design of albums, and also transferring parts of authentic boards (e.g. with notes) to new boards, resulting in the destruction of the originals. It is equally controversial to place copies of artefacts in original albums, which creates a kind of hybrid or maquette that combines the original historic material with its copy.

### 3. CONSERVATION OF WILANÓW ALBUMS

Two albums were selected for conservation work. Conservation treatment was carried out in the years 2012–2015 on *Dessins par Cassanova, Orłowski et Norblin* (WAF 9 - 6 boards) and *Vues d'Olesin par Vogel en 1788* (WAF 20 - 10 boards). These two albums belong to the most valuable part of the collection. They are views of Olesin and *The Oath of the Constitution of May 3* by Jan Piotr Norblin. Both are included in the album, *Skarby Biblioteki Narodowej (Treasures of the National Library)*.<sup>287</sup> Of note, they have also been more exhibited and loaned than others. From the point of view of technological construction, the *Vues d'Olesin par Vogel en 1788* album is most consistent and characteristic arrangement of its collection, while the *Dessins par Cassanova, Orłowski et Norblin* album is among the most diverse and varied. They can serve as models, therefore, and examples of the conservation of the entire collection.

The damage found in these albums is largely due to use, but in the case of WAF 9, there is also faulty mounting. In the WAF 20 album, the sewing structure has been significantly damaged; threads have been partially ripped out, and the album quards are torn. Half of the album boards are loose, including two kept in passe-partout. In WAF 9,

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287 *Nad złoto droższe. Skarby Biblioteki Narodowej*, ed. H. Tchórzewska-Kabata, Warszawa 2000, pp. 168-169, 172-173.



FIG. 25. J. P. Norblin, *Zaprzysiężenie Konstytucji 3 Maja* (*The Oath of the Constitution of 3 May 1791*) before conservation (photo: Roman Stasiuk)

the sewing structure has been completely destroyed: there were no threads and quads, the cover shows large losses, and all boards are obviously loose. Two of these have been stored in the passe-partout, including *The Oath of the Constitution of May 3, 1791*. In fact, this drawing was detached from the collector's mount and affixed to the cardboard (fig. 25).

The condition of drawings depended to varying degrees on the mounting method. All drawings attached by their complete surfaces are in good condition. Observed damage, probably resulting from mounting, includes light brown spots due perhaps, but not necessarily, to the harmful effects of the adhesive. These appear in the WAF 20 drawings. Other damages are some abrasion spots on the paint layer due to the presence of external elements (maybe grains of sand) between the mount and the drawing. Paint loss is also observed in one of the drawings, most likely caused by sticking and then peeling off the protective paper from the face. Drawings assembled in a different way show greater damage. There is a significant problem with Aleksander Orłowski's two-sided drawing. It is strongly distorted, resulting from attaching its top edge directly to the board. This edge shrank significantly, causing the paper to fold, and consequently abrasion defects appear on the paint layer on protruding parts (fig. 26).



FIG. 26. A. Orłowski *Bójka przy kartach w zajęździe* (*A scuffle over playing cards at the inn*), detail

Francesco Casanova's drawings were pasted before the Wilanów mounting on thick multi-layer mount board. During mounting in Wilanów, double-layer strips of paper with decorative elements were adhered to their edges. The cardboard on the versos of the drawings was partially ripped off, exposing the object's paper (fig. 27). An uneven thickness of the cardboards caused deformations of the drawings and a loss of the paint layer.



FIG. 27. F. Casanova, *Pejzaż z odpoczywającymi żołnierzami* (*Landscape with Resting Soldiers*), photography in transmitted light

When planning conservation work, the safety of drawings is considered of paramount importance. A second vital aspect is to preserve the authentic manner of arranging the collection as much as possible along with the integration of its objects. In this context, it is important to compensate for possible damaging effects of the collector's arrangement of the artefacts.

While performing conservation work, the following models of conduct were used:

1. Board conservation without removing objects

This procedure was adopted for all the boards from WAF 20 and for board 5 from WAF 9. Objects are pasted to mounts across the entire verso. Attempts to remove the brown adhesive spots were rejected. Such an operation would require the temporary dismantling of objects from their mounts, taking into account the sensitivity of the painting technique to water, which could be a very risky operation. Conservation was therefore limited to the deacidification of objects and retouching abrasions on the paint layer.

Another model was designed for the three boards of the Cassanova drawings. In the course of conservation proceedings, consideration was given to the possibility of disassembly, or the removal of the cardboard mounts, then reconstructing and reassembling them with margins characteristic of Wilanów mounting. However, this method was considered a too far-reaching interference with the antique material, especially in the presence of pencil handwriting on the reverse of one drawing. Interference on a smaller scale was preferred, with no dismantling. Peeled-away cardboard was supplemented to attain the accurate thickness, with thin layers of paper prepared earlier from pulp of a matching colour.

2. Conservation with the dismantling of an object and reassembly with modification of its means of attachment to the mounts

This type of procedure was used for board 4 WAF 9. After disassembly and conservation, the object was remounted to allow viewing from two sides, while not causing any pulling of the edges. It was decided to retouch the paint layer as its defects were not large and it did

not occur in the compositional parts of the drawing. There was no need for much interference in the image; at the same time, leaving it out would significantly distort aesthetic perception.

### 3. Mount reconstruction using original elements

This applies to work done on the drawing, *The Oath of the Constitution of May 3, 1791*, (whose original mount was missing). To give the object the material features of the Wilanów collection, it was decided to reconstruct the mount then place the object upon it safely. Secondly, the attached cardboard was removed from the object. Preserved elements were used in constructing the new mount: three margins and a piece of paper with pencil notation from the reverse side. These elements were incorporated into the new board, and it was necessary to temporarily spread them into individual layers (reverse paper, face and decorative tape). The individual layers were completed and pressed, then combined into one complete piece. When reconstructing the embossed tape, it was decided not to reproduce the embossing, so it would be easy to distinguish from the original. Similarly, the tooling of the board edge was not reproduced. The mounting method of the board was thereby modified. Originally, the object was pasted to the pad over its entire surface. In the remounting, Japanese paper hinges were used to attach the upper and lower edges. A similar procedural model can be used to reconstruct the mounts of Zingg's drawing. No remnants of the mounting have survived, but the homogeneity of the album's assembly in which they are located (supported by the fact that they were probably made at one time, as seen in the invoices) permits a determination of their hypothetical appearance.

### 4. Partial rearrangement of the collection without permanent modification

What is preferred beyond preserving the value of the collection would undoubtedly be to bring about the album's state at the period of conceptual formation. In the case of the Wilanów collection, this would mean assembling the objects into albums, but not undertaking the reconstruction of portfolios for which we do not have sufficient documentation.

The WAF 9 album was disassembled before the beginning of the conservation work. All the boards are loose, and there are no quards. The construction done on the WAF 20 album has been damaged. Some boards have been removed from the album, and the quards are badly damaged. During conservation work, the album was dismantled into its component parts. In this form, objects were evaluated by a committee of curators and conservators from the National Library of Poland to determine further proceedings.<sup>288</sup> The committee decided not to combine the albums due to their use (heavy access was need). Under this principle, it was decided to change the arrangement of the albums without permanent modification. All the components of the albums have been maintained to allow for the reassembly of the boards. That is why efforts were made to reduce any defects in album design.

The weakest points of the bindings of Wilanów albums were taken into account, i.e. the album content being too heavy compared to the cover. During conservation of the WAF 20 binding, to reinforce the structure, the paper strip to which the quards are sewn was reinforced from the inside with cotton canvas. This prevents the threads from being pulled from the spine by overly heavy boards. The album's quards were strengthened by duplication on strong handmade paper and sewn into covers. The attachment of the boards to the album prepared in this way might facilitate their even distribution, which could be more difficult when sewing quards with mounts already attached. All changes in the album's structure are included in the conservation documentation. In the WAF 9 album, the covers were also subjected to treatment, and extensive losses were integrated. The quards did not survive and it was decided not to reconstruct them. If the need arises to bind the album again, the type of construction used on the WAF 20 album could be used, i.e. placing mounts on quards sewn to a strip of paper that was pasted to the cover. This would be a modification of the original assembly; as in this case, the boards on the quards were originally sewn directly to the cover. Of note, this method refers to solutions used in arranging the Wilanów collection.

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288 Board meeting documentation from May 27, 2014, note no. XXXI-1/6260/1/14.

At the moment, each board has a separate envelope, and the whole album has been placed in a protective box, while the covers with the necessary filling are now placed under the boards. This kind of conservation work aimed at halting further treatment at some point. In the next stage, the album may be combined into one piece, without having to do any dismounting.

Over the course of the conservation work, all components were taken into account as equally important. It was not decided to leave any as a testimony or document for future research. It was important to bring about a stable state of preservation of the currently unused album cover. Leaving its components in a separate state (such as quads that had to be separated from the binding in the course of the work) would pose great problems for ensuring safe storage. However, bringing the album to the “pre-binding” stage by the person who currently knows its construction best deprives future conservators of the need to assume the nature of the original solutions. All added elements would have to be distinguished in the future from the original material.

These applied conservation proceedings resulted in a change in the arrangement of the parts of the collection, namely the two albums. The fact that the “conservation work was halted in some point” leaves the option of returning to the original arrangement, securing individual elements and preserving them in a stable condition, along with a full documentation of the work done, thereby allowing for the safe “continuation of restoration work.”

In the case of the conservation of all the elements comprising the collection, it is necessary to emphasise the absolute necessity of familiarising oneself with the entire collection before beginning work. In this way we can avoid, for example, changes in the structure of objects and the introduction of foreign elements.

## CONCLUSION

The Wilanów collection of prints and drawings is one of only a few preserved collections in Poland with a consistent mounting method – chronologically, it is the second such collection after the collection of

Stanisław August Poniatowski. It also seems to be the only one with fully preserved archival documentation.

By analysing the collection of invoices from the Bookkeeping Addendum (*Allegata kasowe*), it was possible, for the first time, to reconstruct the mounting system of the Wilanów prints and drawings collection. In the course of work, about 40 volumes of invoices from 1836–1846 were reviewed, about 1,000 documents related to works at the mounting were separated from this collection, of which 436 were invoices for the purchase and materials, 406 invoices for work – these are sometimes volumes of several pages and with particular titles. They contain about 2,500 items, which may cover the entire current print collection. Reviewing 120 albums with 1,327 boards allowed a determination of the basic facts about the arrangement of the collection. After randomly reviewing the collection of graphic albums, high representativeness of drawing albums was established in relation to the entire collection.

These documents provided a huge amount of material about the bookbinding workshop taking care of mounting and binding prints and drawings, and the market with necessary supply in Warsaw in the first half of the 19th century. Thanks to the detailed elaboration of drawings by Krystyna Gutowska-Dudek, it has been possible to assign the majority of drawing albums to archival documentation. On this occasion, it was possible to identify golden paper strips made by the bookbinder at the Wilanów workshop. This may be more important in the future, because these tapes were used in the mounting of lost drawings from foreign schools.

Invoices regarding restoration works entrusted both to the bookbinder Michał Tuchowicz and the painter Wincent Kasprzycki are also very important documents. Particularly valuable here is the contract for the performance of restoration works on prints, listing the scope of those works. This allows us to expand our knowledge about that type of activity performed in the first half of the 19th century. Until now, it was believed that bookbinders limited their activities to mechanical protection and replenishment of defects. Documented wet treatments, such as “washing from dirt” and



“stain removal” significantly expand the scope of work performed at that time. They also let us know what type of procedure could have been adopted for artefacts – which can often explain significant differences in the condition of the paper artefacts of a consistent provenance.

Considerations collected in the last part indicate the multidimensionality of the grounds for conservation decision-making, the significant importance of so-called conservation planning. Although the author’s intention – which was to achieve a complete reconstruction of the arrangement of the collection (in the sense of combining albums, not reproduction of portfolios) – was not achieved, this indicates the need to reconcile the interests of various social groups in the conservation work: the needs of viewers of museum exhibitions and curators, as well as securing the entire collection of institutions and separation of its most valuable parts, with Norblin’s drawing currently stored in the Treasury of the National Library of Poland. It also refers to the multiple functioning of an artefact in the current context of public space – not just to preserve its historical and technological aspects.

Symptomatic is the case of Norblin’s drawing of the *Oath of the Constitution of May 3*, which was the direct reason for undertaking this work. According to archival documentation, this was one of the first and was certainly the first drawing mentioned with its title and mounted in the manner of Wilanów assembly. Then, as one of the first, it was taken away from that mount. Its high artistic, symbolic and documentary value, as the recording of one of the most important events in Polish history by an eyewitness, illustrates in the most expressive way the “eternal present” of the existence of this work in the consciousness of recipients. We could use the term of one of the most significant Polish philosophers, the essayist Krzysztof Pomian, and assume it has become a classic semiophore (*semiofor*).<sup>289</sup>

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289 K. Pomian, *Zbieracze i osobliwości: Paryż – Wenecja XVI-XVIII wiek*, Gdańsk 2012. Semi-  
ofor: a definition introduced by Pomian to describe objects of cultural value that  
are considered carriers of meaning in a given community, while maintaining their  
utility function or excluding it.

It is therefore difficult to formulate a universal pattern of conservation procedures with a historical collection. Surely, it is required to become familiar with the technological solutions present in the arrangement before working on its individual elements.

*translated by Alicja Rosé*

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#### SUMMARY

The Wilanów print and drawing collection is part of the Wilanów Library, preserved in the National Library of Poland since 1932. The collection was founded in the second half of 18th century by Stanisław Kostka Potocki. It also contains the collection of Stanisław Kostka's brother, Ignacy. Later it was enlarged by Aleksander, August and Aleksandra Potocki.

The collection is noteworthy because of its substantive content, as well as its distinctive manner of mounting. The prints and drawings are grouped within albums of paper covers, with tooled edges and handwritten titles on paper labels. Part of the drawings and most of the prints are mounted on a two-ply laminate, consisting of coloured handmade verso paper (mostly cream, beige, pink and white, but also grey and blue) and handmade laid paper backing sheets. Then drawings and prints are bordered with decorative paper strips, usually in deep blue and gold, the latter with embossed patterns. The edges of each mount are tooled all around, with decorative motifs pressed in the corners. The mounting of the drawings and binding of the albums was ordered by Aleksander Potocki between 1834 and 1845.

The first part of the study presents the history and techniques of mounting. Due to an examination of very rich archival documentation

stored in the Central Archives of Historical Records, it has been possible to identify the paper suppliers and bookbinders and reconstruct the previous system of preservation, which included now lost portfolios. Particular activities such as creating albums, mounts and paper tapes are also reconstructed. Two types of golden paper tapes produced in the Wilanów workshop are identified. This study contains descriptions of some of the renovation work carried out by the bookbinder, Michał Tuchowicz and later by artist, Wincenty Kasprzycki.

The collection mounts in Poland, as well as in Europe, were heavily underestimated when private collections became part of the holdings of public institutions. The second part of the article presents changes in conservation decision-making with reference to the preservation of the collection mounts. Eventually, the procedure of the conservation treatment in the case of two albums with drawings from Wilanów collection is presented. The main consideration in the conservation process concentrates on the balance between the proper preservation of the drawings and maintaining their historical manner of mounting.

**KEYWORDS:** the Wilanów collection, history of mounting, conservation of mounted art on paper