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Ferdo Goglia and Zvonimir Wyroubal: Pioneers in a Systematic Maintenance of Restoration Documentation in Croatia

Summary

The HRZ archives of conservation-restoration documentation show the continuity from 1916 till the present day. A Zagreb's restorer Ferdo Goglia started with a consistent documentation of the condition of paintings and restoration treatments in detail. His documentation was based on consistent written records but Goglia used photography and diagrams whenever he considered them as necessary illustration tools. By the end of his working life, i.e. 1941, Goglia treated and documented 1792 paintings.

The regulations on the maintenance of records relating to conservation-restoration works in Croatia were passed by authorities in Vienna in 1853. The enactment of these regulations was not encouraged by the restoration experts themselves, but its reasons lied in the intention of the state authorities to monitor restorations and state expenses. Consequently, these records only sometimes present the state of preservation or treatment proposals in detail. According to the literature, the first professional guidelines for conservation-restoration documenting were published in the journal *Museoin* in 1932, while the authoritative Ruhemann's and Stout's articles were published in the journal *Technical Studies* in 1934 and 1935. However, the maintenance of such documentation was not obligatory part of the discipline until the mid sixties of the 20th century. Looking at Goglia's documentation in wider context it is possible to conclude that his documentation is ahead of his time.

In 1942 Goglia's successor Zvonimir Wyroubal continued with the consistent maintenance of conservation-restoration documentation. From the beginning Wyroubal used typewriter for writing documentation. In 1942 he organised an archive of documentation files and an archive of documentation photographs.

Key words: Goglia, Wyroubal, conservation, restoration, documentation, Croatia

Terminology

As far as the protection of the cultural property in Croatia from the middle of the 19th century till the present day is concerned, the term "conservator" was reserved for historians of art, architects, lawyers and some other state officials whose role was to recognize, document, evaluate and protect the cultural property by ensuring its relevant legal protection, ensuring conservation-restoration activities (but not doing hands on restoration) and ensuring appropriate conditions of storage and use. As the term *konzervator*, i.e. its legal meaning employed in Croatia, does not correspond to the English term *conservator*, a clumsy, but less confusing, term "*official-conservator*" was in this text. According to the recent European terminological practice the terminological solution adopted in this Croatian to English translation has been to retain traditional word *restoration* when used in text referring to earlier practice and to use the term *conservation-restoration* only when modern practice is being described.

Definition and goals of conservation-restoration documentation

Conservation-restoration documentation refers to the recording in a permanent format of information derived from conservation-restoration activities [3 p. 429]. Its primary purpose is to record the state of preservation of the cultural property and to document details of conservation-restoration treatment. It implies all relevant information learned about the cultural property, as well as all relevant information discovered thanks to that cultural property. The goals are:

- to clearly establish the intentions, values and state of preservation of the cultural property in order to draft as appropriate plan of conservation-restoration activities as possible;
- to provide information helpful to future conservation-restoration treatments;
- to record information that will either enable or contribute to the general development of conservation-restoration body of knowledge;
- to aid in the appreciation of the cultural property by raising the understanding of its aesthetic, conceptual and physical characteristics;
- to aid in ensuring the appropriate social use and maintenance of the cultural property;
- to aid in avoiding misunderstandings and unnecessary disagreements.

Historical development of conservation-restoration documentation

Until the thirties of the 20th century the restoration experts did not attach any special importance to the restoration documentation. However, one has to mention that some records, which can be named as sort of restoration documentation, date back to earlier times:

- invoices where the restorer, in order to make a better impression, described the state of preservation of the cultural property and/or the treatment he performed (e.g. at the end of the 20th century one old invoice (from 1662.) inspired the conservator-restorer Romana Jagić to write a novel);
- reports to competent authorities (e.g. documentation of the Imperial Royal Central Commission in Vienna);
- records in order to publish specific treatment (e.g. Plenderleith and Ruhemann);
- records made by curious observers (e.g. Vasari [1 p. 2]);
- records made by visitations or supervision boards about the status of the collection or inventory (e.g. the Committee on Enquiry appointed to investigate the management in the National Gallery in London in 1850 and 1853 [1 p. 2]).

No examples have been given in the relevant literature, but it is possible that some forms of restoration documentation dating back prior to the thirties of the 20th century could be found in the following sources:

- the records of reception and delivery of the cultural property from the workshop could contain some description of its state of condition and records of performed treatments;
- diaries that some restorers might have kept.

The regulation in Croatia that required submission of the report on restoration works to the competent commission was passed by the authorities in Vienna in 1853 following the example of Prussia, which in 1844 drafted the instructions *für den Konservator der Kunstdenkmäler* [7 p. 186 and 196]. This regulation obliges an official-conservator in charge to send a reports about the detection and recording of the damaged or endangered cultural property to the Imperial Royal Central Commission, to write a request for the approval of restoration intervention and to produce a report on performed treatments. A decision about its enactment was not made by restoration experts, but by the state authorities in order to record and preserve damaged and endangered cultural property both in the state and church ownership. Its goals were:

- to ensure the restoration of cultural properties upon the proposal of priorities by the responsible field service of officials-conservators;
- monitor these restoration activities in the sence of controlling the expenses.

Due to the above mentioned goals, we should clearly say that this regulation was not passed by the restoration professionals and that it was not motivated by the profession itself. Consequently, the goals of such reports were not identical to those previously mentioned for the conservation-restoration documentation. Some reports described the state of preservation of the work

of art and some of them specified the treatment proposal for which the approval was requested or specified the phases of the treatment [8]. Although these reports were not motivated by the restoration profession, there are some examples that can be justly considered as restoration documentation since (although they have some other goals) they provide an expert description of the state of preservation and the restoration programme (e.g. Cres, parish church, a painting of Alvise Vivarini [9]).

The pioneers of modern conservation-restoration as we know it today, scientists like Friedrich Rathgen (who published the manual *The Preservation of Antiquities* in 1905), Alexander Scott (who submitted the report *The Cleaning and Restoration of Museum Exhibits* to the British Museum management in 1926) or Harold James Plenderleith (who published the manual *The Preservation of Antiquities* in 1934) do not mention the concept of documentation in their work [11 p. 2]. The examples of specific treatments in these works may be considered as a sort of restoration documentation. However, they do not result from a systematic documentation, but only illustrate some treatments. The first conference of restorers was held in Rome in 1930. Restoration documentation was not mentioned at that conference.

It seems that the first instructions for drafting of restoration documentation were published in 1932 in the journal *Museion*, XX, under the title *La Conservation des Tableaux Contemporains*, and in 1933 in *Les Dossiers de l'Office International des Musées*, No. 2, under the title *Documents sur la Conservation des Peintures* [11 str 2]. In 1934 Helmut Ruhemann, the editor of the journal *Technical Studies*, published a text about the restoration of one painting. On that occasion, he mentioned that he kept the notes only to present his work to the museum and in order to publish them. Then he stated that: "until such records are consistently made and kept, the care and treatment of paintings will have to be carried on with a severe and quite unnecessary handicap" [11 p. 2]. In 1935 George Stout stressed the importance of documenting the restoration of paintings and provided guidelines for writing of restoration documents. He gave a four-page form divided into sections for identification, description of the state of preservation and description of conservation-restoration treatment. Thus he set the formal framework for all subsequent conservation-restoration forms. His influence on development of the concept of conservation-restoration documentation was enormous, and particularly his text *A Museum record of the Condition of Paintings* published in the journal *Technical Studies*, 3(4) in 1935. The Fogg museum, where Stout worked, had a form for documentation of paintings already in 1935. In 1939, the museum also had a shorter form for recording briefer examination and treatment of paintings. These two forms have been used by conservators-restorers until these days [1 p. 3].

Until the mid of the 20th century, most museums did not have standardised procedures for documentation of conservation-restoration treatments and they were neither obliged to have them. A relatively small number of restoration workshops had consistent documentation in the period preceding the 1970-ies [11 p. 2]. The 1964 Venetian Charter instructs the signatory countries to regulate the obligation of conservation-restoration

documentation and that of its public availability. According to current guidelines and ethical codes of the conservation-restoration profession, the documentation falls within the obligations and responsibilities of conservator-restorer [3, 4, 5]. (The Croatian Conservation-Restoration Association ("Hrvatsko restauratorsko društvo" (HRD)) adopted the *Code of Ethics*, as defined by the European Confederation of Conservator-Restorers' Organisations (ECCO)).

Historical continuity of restoration and restoration documentation in the workshops preceding the Croatian Conservation-Restoration Institute

Ferdo Goglia, a restorer of paintings, graduated in chemistry in Zagreb, learned painting with Oton Iveković and restoration of paintings in Budapest, Vienna and Munich [15]. He thought technology of painting at the Zagreb Academy. Although he started to work as restorer at the Museum of Archaeology and History already in 1915, Goglia mostly restored paintings in his own apartment [10; 14]. Goglia was highly appreciated in the Zagreb between the two wars. In 1924 he became a technical advisor of the Strossmayer Gallery, and in 1928 a corresponding member of the Yugoslav Academy of Sciences and Arts ("Jugoslavenska akademija znanosti i umjetnosti" (JAZU)).

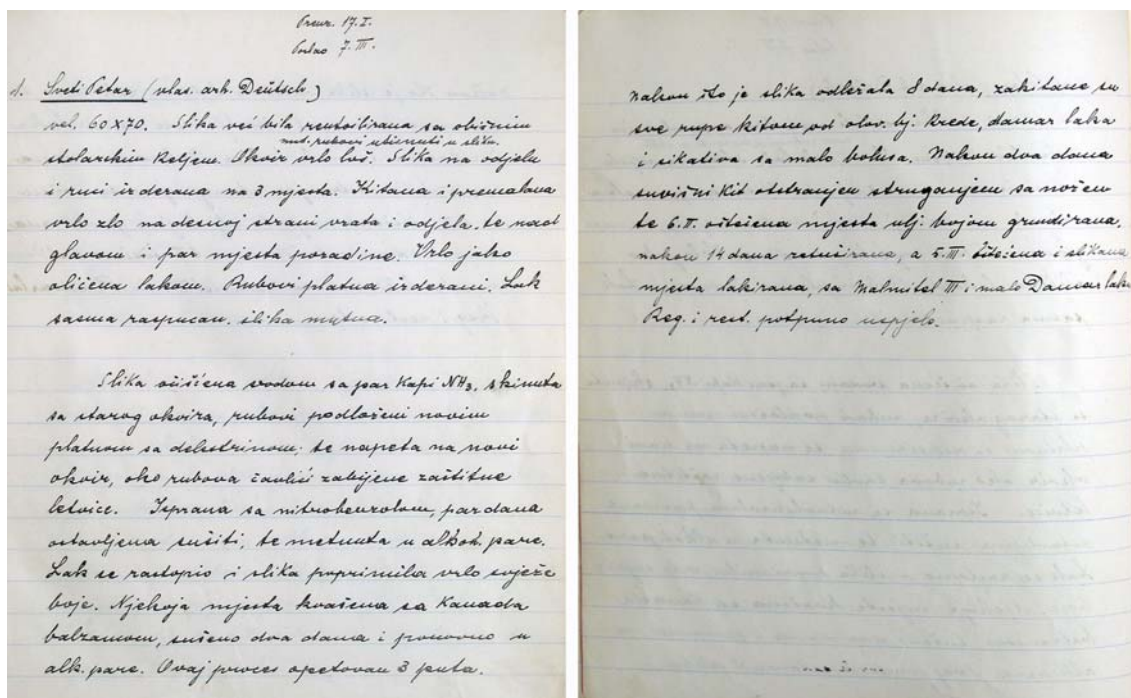


Fig. 1. Restoration documentation covering the painting under ordinal no. 1 (17 January 1916) from the first notebook of Ferdo Goglia.

He documented the paintings of private customers in five notebooks (1388 paintings in the period from 17 January 1916 to 23 July 1941). All five

notebooks, as well as his address book of painting owners with ordinal numbers and names of restored paintings, are kept in the documentation archives of the Croatian Conservation-Restoration Institute (Fig. 1). As a restorer with the Museum of Archaeology and History in Zagreb, he kept two notebooks, which covered 227 paintings from this museum in the period from 11 October 1917 to 20 February 1941. The Croatian Conservation-Restoration Institute archived the copies of these two documentation notebooks. The reference notes from Goglia's documentation show that there was one more notebook (Goglia called it a «book») for the paintings from the Strossmayer Gallery with the documentation for 177 restored paintings. Unfortunately, this book cannot be found. However, the Strossmayer Gallery keeps Goglia's documentation in files. The Strossmayer Gallery retyped Goglia's documentation for keeping it in files (each painting had it's folder). In some folders Goglia's manuscript files are found [16]. Gallery also kept all Goglia's diagrams and photographs for both retyped documentation and manuscripts. Fig. 2 shows Goglia's original documentation for the painting restored for the Strossmayer Gallery and its retyped copy which shows that these copies were not always absolutly identical to the original.

Therefore, according to the documentation kept in Goglia's notebooks and in files from the Strossmayer Gallery, Goglia restored and documented at least 1792 paintings in the period from 1916 to 1942. He died in Zagreb in 1943.

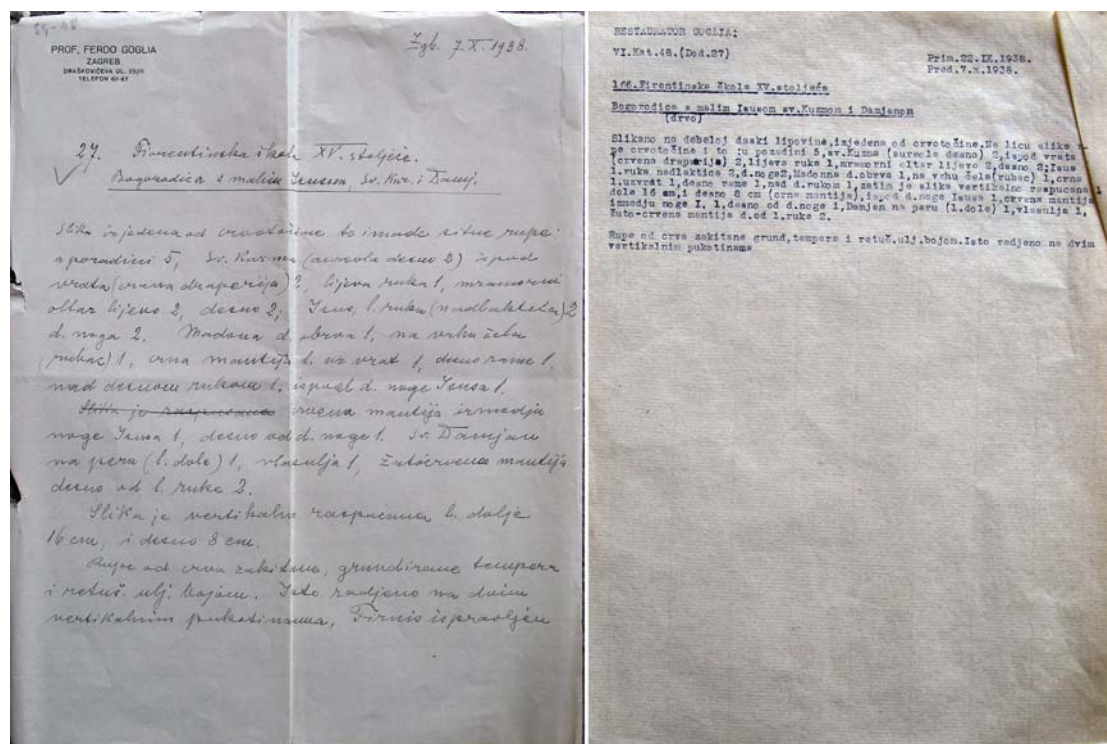


Fig. 2. Goglia's documentation covering the painting restored for the Strossmayer Gallery and its retyped copy

To facilitate the search through his notebooks, Goglia kept the address book with names of painting owners. He kept the records of both physical persons and institutions. In addition to address and telephone number, Goglia wrote down the ordinal number under which he kept the documentation about each restored painting.

The systematic restoration documentation kept by Ferdo Goglia is characterised by a professional and scientific approach since its very beginnings. The documentation is kept very systematically, as if based on specified forms. Goglia wrote a date of painting reception in the upper right corner. After he finished restoration, he wrote a date of painting delivery to its owner below that date. The documentation begins with ordinal number, painting name, owner's name and painting dimensions. A description of the painting state of condition (and sometimes of its frame) is sometimes accompanied with diagrams, and sometimes with notes about photographs (date, name of the photographer or photographer's studio, state in which the painting was photographed); description of restoration indicating the details about the treatment, used materials and formulations; working hours and critical assessment of the restoration intervention. It seems that he was giving these photographs to his customers, as the Strossmayer Gallery keeps the photographs that Goglia had photographed prior to and during the restoration intervention. On the other hand, his personal documentation does not have the photographs, but only the notes about them.

Goglia kept exclusively archival documentation, i.e. he kept notes, diagrams and photo records. In his documentation, he did not keep materials removed from the paintings (archival documentation of materials, e.g. micro samples, samples of removed layers or replicas.). Goglia never left any documentation on the objects themselves – either in the form of written signatures or other markings or in the form of stratigraphic layers left on the painting. He did not perform any scientific analyses, but he consulted renowned historians of art and museum managers from Budapest, Munich and Vienna and he enclosed the relevant correspondence, their opinions and other notes to the documentation.

Goglia's documentation is very detailed and thorough and it enables the reconstruction of his technology of restoration [17]. Goglia's documentation also enables the studying of ethical attitudes and restorer's choices of that time.

Until 1929 Goglia restored and documented 1000 paintings. Fig. 3 shows a part of the restoration documentation for the painting under ordinal number 1003 that Goglia delivered to its owner on 18 March 1929. At that time, the preparations for the First Conference of Restorers (Rome, 1930) were underway.

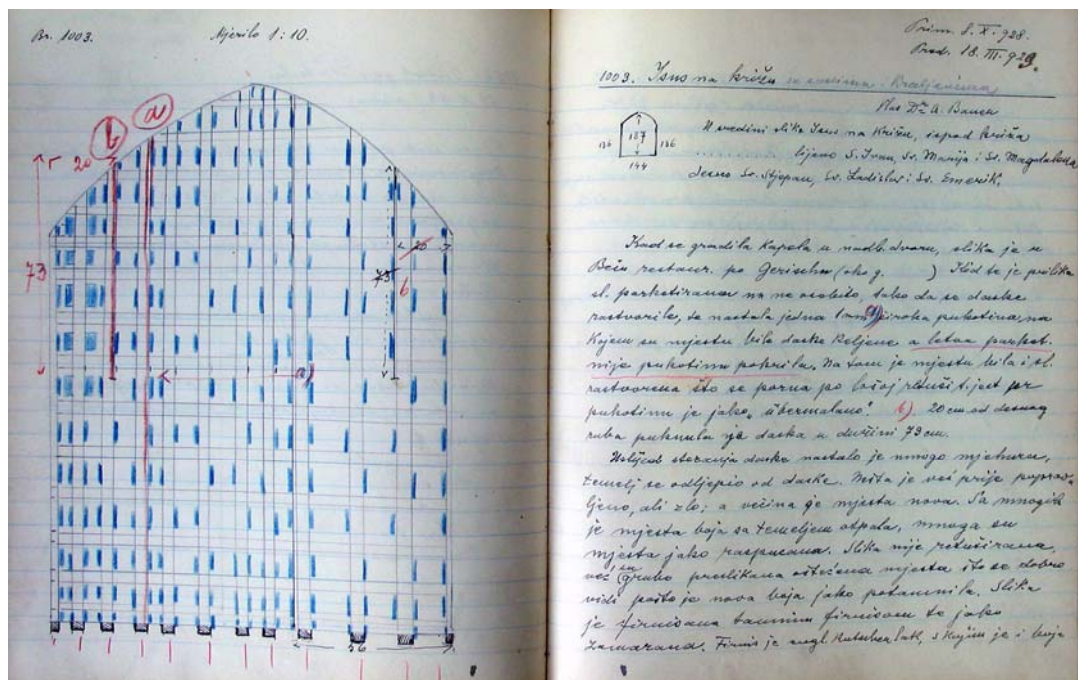


Fig. 3. Goglia's documentation about the restored painting no. 1003 returned to the owner in 1929

HRVATSKI NARODNI MUZEJ ZA UMNOST I OBRT U ZAGREBU: KARTOTEKA POPRAVLJENIH UMNOSTINA			
PETKOVIĆA 2	Čarske dveri.	Autor nepoznat.	1.
BROJ FOTOTEKE: 1393, 1394, 1776, a, 1777, 1778, color: I.38.			
<p>Čarske dveri, tempera na drvu. Boje su pocrnile od dima i olata. neki dijelovi manjkaju, jer se grund ljušti od daske. inače su boje jako ispucale, na mnogim mjestima se je grund odlijepio od daske, pa su tako nastale napuhline.</p> <p> Najprije sam otpale dijelove, u koliko su postojali, priljepio emulzijom damara i gumiarabike. Zatim sam sitne napuhline i pukotine s uzdignutim rufovima priljepio razrijeđenim damarom i izgladio ih. Kad se je to posušilo očistio sam ikonuz terpentinom, zatim posve malo u vodi ovlaženom vatom i konačno benzinom. Ikona se je tako dale posve lije- po očistiti. Kasnije sam ju jedamput premazao razrijeđenim damarom, i konačno posve tankim slojem voska rastopljenog u terpentinu. Da dobijem jednoličan sjaj, istrljao sam ju pamučnom krpom.</p> <p style="text-align: center;">Z. Wyroubal, 1942.</p> <p>Uslijed promjene temperature počela se je boja po cijelim dverima nadizati, puhati i otpadati. Na mjestima koja sam slijepio kod prvog popravka drži se boja posve dobro, te na tim mjestima ne otpada. Napuhle, uzdignute i ispucale dijelove priljepio sam rastopinom damara u terpentinu 1 : 2, izgladio i kad je bilo suho istrljao krpom da dobijem jednoličan sjaj.</p> <p style="text-align: center;">U Zagrebu 12.VIII. 1943.</p> <p style="text-align: center;">Z. Wyroubal.</p>			

Fig. 4. Documentatin file of Zvonimir Wyroubal dating back 1942 (adition in 1943).

Zvonimir Wyroubal, Goglia's student from the Academy, was not only the successor of his equipment, materials and documentation, but also of his interest in restoration documentation. Wyroubal started to study painting in

Zagreb (1916 – 1917), and continued in Vienna, Paris and Italy [6]. In 1942 he got employed by Vladimir Tkalčić, the manager of the Museum of Arts and Crafts ("Muzej za umjetnost i obrt" (MUO)), where he founded the restoration workshop [6; 10; 14; 19]. The Museum of Arts and Crafts equipped the new workshop by purchasing Goglia's equipment and materials. Of course, the Museum of Arts and Crafts carried out restoration treatments before the establishment of its own workshop in 1942 [13]. The museum manager, Vladimir Tkalčić, sometimes restored the objects of art for the museum's needs [10]. Goglia's documentation reveals that he also occasionally restored for the museum since 1920.

In the beginning of 1942 Wyroubal started to keep the restoration documentation following the example of Goglia, who stopped to work in late 1941 (Fig. 4). Wyroubal kept the Goglia's structure of keeping the records, however, he relied exclusively on the file system of documentation. The file system enabled him to use a typewriter. Each file was thus, by applying indigo, made in three copies. The first was kept by ordinal number, the second by topic and the third by owner. Therefore, the search of file archive was facilitated to maximum extent (Goglia's notebooks could be searched by ordinal number and address book with names of owners accompanied with the ordinal number of the work of art). Wyroubal also organised the photo archive. In addition to black and white photographs, he also used colour photographs since the first days. His files were designed as a sort of the form with four fields for identification (1st location/site; 2nd name of the work of art; 3rd author, and 4th ordinal number in the filing system) and field for the writing of documentation. Rarely, i.e. in a few cases only, the file space was not sufficient for all the information, so he continued to write the text on the back. Like Goglia's, Wyroubal's documentation is sufficiently detailed to enable the reconstruction of his technology of restoration, i.e. its development [18].

Wyroubal's workshop started to expand in 1945, when he was joined by Stanislava Dekleva who practiced restoration since 1925 [10]. In the end of 1946 the workshop was fully transferred, with the equipment and documentation (including the documentation inherited from Goglia), from the Museum of Arts and Crafts (MUO) to the current Modern Gallery. During the World War II, that building was the Italian embassy. In 1945, JAZU (currently the Croatian Academy of Sciences and Arts (HAZU)) became the new manager of the building. On 1 January 1948 the workshop became the JAZU's Restoration Workshop. However, until the summer of 1949 Wyroubal kept documentation files with printed MUO's heading (Fig. 5, 6).

This was the only restoration institution in Croatia at that time [10; 12]. In 1948 it became a part of the Department of Fine Arts of JAZU. In 1961, together with other work units of the Department, it became the Institute of Fine Arts. In 1966, the Restoration Institute was founded as a separate scientific-research institution within JAZU. In 1974 it became an independent institution. In 1980 it was named the Institute of Restoration of Works of Art (Zavod za restauriranje umjetnina (ZZRU)) [10], and it kept that name until 1997, when it was integrated, together with other restoration workshops in state ownership that were not parts of museums, into the Croatian Conservation-Restoration Institute (Hrvatski restauratorski zavod (HRZ)).

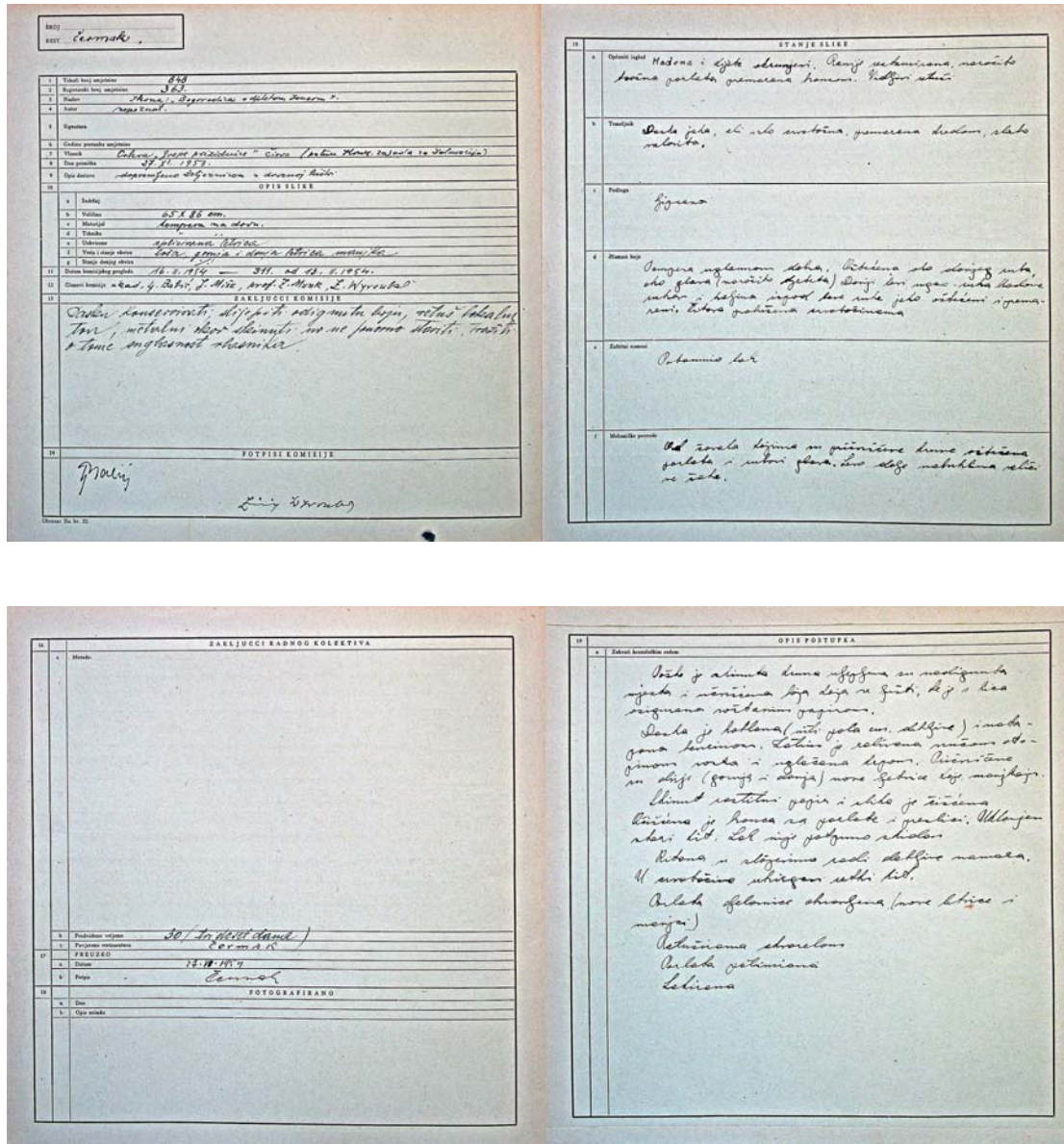
HRVATSKI NARODNI MUZEJ ZA UMJETNOST I OBRT U ZAGREBU: KARTOTEKA POPRAVLJENIH UMJETNINA			
Župna crkva sv. Marka	Četiri drvena kipa i dva fragmenta kipa	XVII. i XVIII. st.	508.
BROJ FOTOTEKE:			
Drvo, visina kipeva 100, 100, 99, 102 cm., a fragmenta glave 21 cm.			
<p>Kipovi su sa južnog portala Markove crkve, obrtnički radovi. Kipovi su jako izjedeni od kiše, drvo jako ispucalo dosta širokim i dubokim pukotinama. Pojedini dijelovi otpali i manjkaju. Drvo nije jako crvotočno. Na kipevima ima nekoliko premaza kreša i deblje naslage prašine i blata.</p> <p>Dublje pukotine popunjene drvom, a manje vapnenim kazeinom. Kipovi mehaničkim putem očišćeni od premaza i blata. Sa stražnje strane natopljeni lanenim firnisom, a s prednje amon-kazeinom. Nakipovima radili svi zajednički, naime Dekleva, Lončarić, Restek i Wyroubal.</p>			
Zagreb travanj 1949.		Zvonimir Wyroubal	

Fig. 5. Although Wyroubal's workshop was transferred to the JAZU, Wyroubal continued to use files with MUO's heading another year and half.. In that time the photo archive is kept by ordinal number of the work of art, i.e. its number is no longer recorded on the file.

RESTAURATORSKI ZAVOD JUGOSLAVENSKE AKADEMIJE: KARTOTEKA POPRAVLJENIH UMJETNINA			
CAVITAT <i>Iskriječki samostan</i>	Poliptih	Autor: Vicho - Lovrin	536
BROJ FOTOTEKE:			
<p>Tempera na drvu, vel. cijelog oltara 2m x 2m63 cm.</p> <p>Poliptih sastoji se od 6 oslikanih ploča i ukrasa.</p> <p>Boja sa grundom se uzdiže na slikama i ljušti. Manji dijelovi već otpali. Pozadina, koja je pozlaćena pravim zlatom, premazana broncom koja je potamnila. Ukrasi, profilirani drveni dijelovi poliptiha jako truli i oštećeni naročito uz donji rub. Gerist, na koji su montirani dijelovi poliptiha, jako truo.</p> <p>Boja koja se ljušti učvršćena. Manjci zakitani i retuširani. Slike lakirane damarom. Dijelovi ukrasa natopljeni lajmom i firnisom. Otvoreno drvo kitano, a kit toniran. Cio poliptih i sa stražnje strane natopljen l. firnisom. Montirano na novi gerist.</p>			
Studeni 1949.		Zvonimir Wyroubal	

Fig. 6. Documentation files with JAZU in the name came into use in 1949. They are identical to previous files that had MUO in the name. Ordinal numbers are continued - pointing at the continuity of the workshop.

In 1953 Wyrubal replaced the file system of documentation with designed standardised form system. The purpose of a standardised documentation form was to ensure a more systematic approach. However, some current users agree that the transition from a typewriter to handwriting was somehow a step back as all positive sides of the form were set back by a frustrating illegibility of some handwritings. The form consisted of a piece of hard paper, folded so as to make six pages for writing and an envelope for the insertion of photographs and diagrams. These six pages had 33 columns. The form was made following the example of some most advanced world institutions. That form is example of an early conservation-restoration documentation form. Fig. 7 is the form that was completed by the restorer Leonarda Čermak, who succeeded Zvonimir Wyrubal in the position of the workshop manager in 1964.



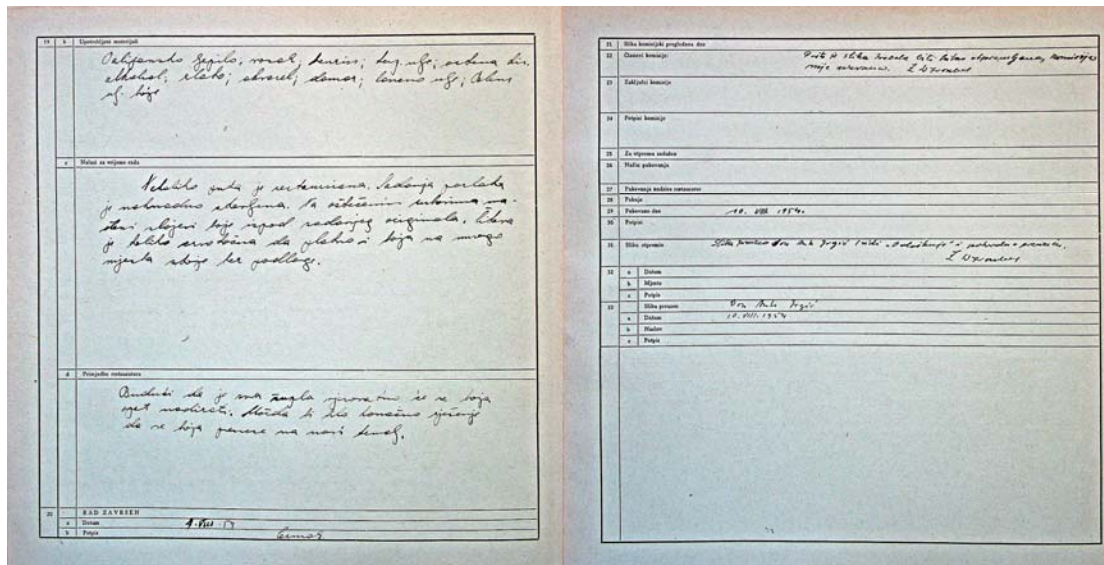


Fig. 7. Documentation form of the JAZU's Restoration Institute, 1953.

The forms can be searched by the book of reception and ordinal number. At first, this solution was satisfactory. However, a large volume of forms became confusing and not easy to organize and search. The satisfactory solution was found in the 90-ies of the 20th century with the establishment of the relevant computer database.

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