

Dear friends and colleagues,

At the beginning of a new ICOM-CC triennial period, we would like to briefly reflect on the past years and share some news and perspectives for Art Technological Source Research Working Group regarding the next triennium with you.

The Working Group's last interim meeting was held at the State Academy of Fine Art and Design in Stuttgart in November 2016. The focus of this meeting was the artistic process as manifested in visual and written sources between 1850 and 1940, the time of early Modern Art. A total of 19 presentations covered various aspects of this period such as paint manufacture around 1890, the reputed use of lead iodine as a pigment, London's declining art markets and their effect on painters or Max Doerner and his "Reichsinstitut" for painting technology. Some speakers focused on sources regarding the painting techniques and materials of specific painters such as Max Ernst, Arnold Böcklin, Hans von Marées or Heinrich Campendonk, while others gave an overview over the development of particular materials, including metallic paints or encaustic wax in Early Mexican Modern Painting. Besides "classical" sources like artists' manuals and technical literature, sources included, among others, Shilling vademecums on watercolour painting, the Ecclesiologist journal, questionnaires, accounts of artists' colourmen, letters and diaries. With over 100 participants from 12 countries it was a very successful, international event and we would like to take this opportunity to express our gratitude to Christoph Krekel and his team for welcoming us to the Academy and for hosting a truly inspiring, enriching and productive meeting.

From 4th-8th September 2017, the ICOM-CC Triennial Conference "Linking Past and Future" took place in Copenhagen, Denmark, celebrating also ICOM-CC's 50th anniversary. The Art Technological Source Research Working Group held a session on Friday morning with some excellent contributions. Birgit Reissland explored late 19th century ink manufacture, giving a perfect example of how the careful interpretation and combination of sources linked with analysis of realia can lead to truly surprising results. The same investigative approach, though more in terms of linguistic interpretation, was taken by Lara Broecke who shared some insight into her ongoing work on a new translation of the Bolognese Manuscript. Alan Phenix and Klaas Jan van den Berg reported on their collaborative research on formulations of titanium dioxide-based oil paints, Tatiana Vittorino gave an overview over nineteenth century cochineal lake pigments from Winsor & Newton and Maria Kokkori presented another aspect of twentieth century metallic paints. For all Art Technological Source Research members who did not have the chance to attend the conference, the contributions will be published in the Open Access Version of the Copenhagen preprints which will be online

in January 2018 on the ICOM-CC website. I would like to point out that the flash drive version of the preprints also includes the paper titled “The Illuminirbüchlein by Friedrich Brentel the Elder: a 17th century source on colourants in miniature painting” by Tilly Laaser and Karin Leonhard; however, as very unfortunately this talk could not be presented at the congress, in line with ICOM CC rules, this paper will not be included in the Online Publication.

All in all, this year had been a busy and productive one for our group, the editorial board working on the proceedings of the 2016 Art Technological Source Research Interim Meeting and Coordinator, as well as Assistant Coordinators editing contributions and preparing for the ICOM-CC Triennial Conference in Copenhagen. Now that the 2014-17 triennium has come to an end, it is also time for personnel change. Since I have now served for two terms as coordinator of Art Technological Source Research Working Group, I must step back from the position and bid my farewells. It has been a true pleasure to work with my Assistant Coordinators on the preparation of meetings and publications and to get together in person at interim meetings and conferences. It has also been inspiring to work with so many authors and other involved group members who have shared their experience, knowledge and time.

Jilleen Nadolny has been Assistant Coordinator since 2008 and thus will also resign. Unfortunately, no one has put himself or herself forward to take over as the next Coordinator of the group, but Kathrin Pilz, Maartje Stols-Witlox and Anne Haack Christensen have all volunteered to be involved as Assistant Coordinators. We hope that one of you may decide to take on the rewarding role of Coordinator (for which there will be much assistance). Please send any suggestions or proposals for Coordinator or Assistant Coordinator to the new Directory Board-Coordinator Liaison, Kate Seymour (k.seymour@sral.nl) so that the excellent work undertaken by this group will continue and flourish.

With warm regards,
Sigrid Eyb-Green, Coordinator
Kathrin Pilz and Jilleen Nadolny, Assistant Coordinators