ART TECHNOLOGICAL SOURCE RESEARCH WORKING GROUP
Newsletter, Winter 2011

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LETTER FROM THE COORDINATOR

Dear friends,

First of all I would like to wish you Marry Christmas and a happy New Year.

As you probably know I will still be the coordinator of the ATSR group for the next year. This is mainly due to the fact that there has been no candidate to be our coordinator for the next three years at our meeting in Lisbon this September; and that is why I have chosen to continue this year, taking into account that we still have several things in process. However, I would like to point out that I will be as coordinator until our next symposium, when I definitely quite. If until this moment my replacement has not been channelled yet, the process established by ICOM-CC bylaws will be followed.

Sigrid Eyb-Green, who will be our new assistant coordinator, will help me out in my tasks as a coordinator. If someone else wants to help us (maximum 2 persons more), please let me know (a maximum of two persons will be selected among all proposals).

In closing, I would like to highlight two things:

- The need of registering on the website of the ICOM-CC because from this newsletter and on our communication will be run exclusively via the website.
- Any submission for our next newsletter or any other kind of useful information (conferences, publications, reports, etc.) are welcome and please feel free to send it to me or to Sigrid.

Best wishes,
Stefanos Kroustallis
CONTACT INFORMATION

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ICOM-CC TRIENNIAL LISBON MEETING

The ICOM-CC Lisbon triennial meeting provided an excellent opportunity to get together and the best platform to exchange ideas and know about advances in the research in our field of study, through the papers of the meetings of 21 working groups. In addition, the Directory Board and a number of coordinators and Assistant coordinators of working groups have been renewed. The new Chair is Lisa Pilosi from the Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art.

ATSR session in ICOM-CC Lisbon meeting

ATSR was given a very generous allowance of time - almost the whole of Tuesday was devoted to ATSR sessions. Ten papers were presented in the ATSR sessions plus one poster. All the papers are available online for ICOM members who can obtain them by logging in to the ICOM website.

- Papers:
  1) Influencias ibéricas en la terminología de los materiales: breves apuntes
     V.H. Antunes
  2) A question of scale and terminology, extrapolating from past practices in commercial manufacture to current laboratory experience: the Winsor & Newton 19th century artists” materials archive database
     L. Carlyle, P.C. Alves, V. Otero, M.J. Melo, M. Vilarigues
  3) Account books of the Royal Danish Painting Material Stores: a source on artists” practice and material trade during the reign of King Christian IV
     A.H. Christensen
  4) Purpura and proto-changeant: the earliest representations of shot silk fabrics
     M. Clarke, A. Vandivere
  5) An unusual glazing technique on a Portuguese panel painting from the second half of the 16th century: materials, technique and reconstructions
     H.P. de Melo, J. Sanyova, A.J. Cruz
6) Materials and techniques in viceregal paintings and sculpture in Lima – 16th and 17th centuries
7) A study in scarlet – vermilion red and colour paint formulations in medieval illuminations
C. Miguel, A. Miranda, J.A. Lopes, M.J. Melo, M. Clarke
8) Candido Portinari: materials and techniques of a Brazilian modern painter – part I
9) In search of van Mander’s primuerse: intermediate layers in early Netherlandish paintings
A. Vandivere
10) Safflower (Carthamus tinctorius L.) used as dye, pigment and rouge in China: modern laboratory preparations developed by critical interpretation of ancient texts
J. Wouters, C.M. Grzywacz, A. Claro
- Poster
1) Les succhi d’erba
A. Minet

As Mark Clarke reports, in addition to the ATSR sessions, two other relevant papers were presented (by ATSR members) in a session on "theory and history in conservation":
- Bridging controversy: the contribution of an international commission of experts to the 1950–51 study and treatment of Van Eyck's Ghent Altarpiece
H. Dubois, A. van Grevenstein-Kruse
- Historical restoration recipes: the cleaning of oil paintings 1600–1900
M. Stols-Witlox

ATSR methodology is clearly becoming well integrated into interdisciplinary conservation research and practice, as was evident in numerous papers presented in other groups. Notable examples of good integration of ATSR included:
- The darkness of The nocturnal conspiracy of Claudius Civilis by Govert Flinck and Jürgen Ovens (1659 and 1662) in the Royal Palace Amsterdam
E. Froment, M. van Eikema Hommes, M. Daudin-Schotte, S. de Groot, H. van Keulen, L. Megens
- Interdisciplinary investigation of early house paints: Picasso, Picabia and their “Ripolin” paintings
K. Muir, G. Gautier, F. Casadio, A. Vila

- Technical investigation of Rembrandt and/or studio of Saul and David, c. 1660, from the collection of the Mauritshuis
P. Noble, A. van Loon, C.R. Johnson Jr., D.H. Johnson

ATSR members may also be interested in the following paper:
- The Rembrandt Database: an inter-institutional research resource for art-historical, technical and conservation documentation
W. Donkersloot, M. Franken, S. Weidema, T. Weidema, P. Noble, E. Buijsen

**ATSR Business meeting**
- Stefanos Kroustallis (coordinator) was unable to be present, but the meeting thanked him for all his work, and especially for his personal generosity in attending the DB meeting on Sunday.
- No nominations were received for the post of ATSR coordinator.
- Under the bye-laws of ICOM, it is possible for an unopposed coordinator to be re-elected for a second term. Stefanos had offered to do this, and this was passed. Stefanos is therefore the new coordinator.
- Sigrid Eyb-Green (who organised the highly successful fourth ATSR conference in Vienna) has kindly agreed to be assistant coordinator.
- Assistant coordinators Jilleen Nadolny and Mark Clarke have resigned. Both expressed their wholehearted support for Stefanos and Sigrid, and have offered to help ATSR when possible in an unofficial capacity.
UPCOMING CONFERENCES: CALL FOR PAPERS

ATSR fifth interim meeting

A new lease of life: Documented transformations of works of art

22-23 November 2012, Brussels-Belgium, Royal Institute for Cultural Heritage (KIK-IRPA)

Call for papers

After four successful Symposia in Amsterdam (2004), Madrid (2006), Glasgow (2008) and Vienna (2010), the ICOM-CC working group Art Technological Source Research is organising its fifth international symposium, which will be hosted by the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels, Belgium.

The meeting is focused on major transformation of works of art (all materials and periods), such as updates of format, function, iconography or appearance, documented by written source. The papers should involve both the use of written sources and technical examination. The aim of the meeting is to be a forum for discussion of art technological source research, exploring artists’ practice as recorded in technical treatises, manuals, correspondence and journals, and also in images such as photographs, films or prints. It is planned to have the first day closely focussed on the conference theme, and the second day dedicated to a wider range of art technological source research.

Language

The official conference language will be English.

Abstract submission for oral presentations and posters

Please send a preliminary title, abstract (maximum 500 words, no illustrations), short curriculum vitae and list of publications as soon as possible and at the latest by 9 January 2012 to Hélène Dubois, coordinator ATSR interim meeting 2012: atsr5@kikirpa.be. Please follow the instruction for the format of the abstract, publisher at ICOM-CC ATSR website.
Publication

It is intended that Archetype Publications Ltd. will publish the conference post-print book. Instructions for the submission and preparation of contributed papers will be given in future announcements.

Information

The organizers seek to widen participation at this conference, so we would be grateful if you could publish this announcement in any available media and send it to anybody whom you might think will be interested.

For further information, please contact Hélène Dubois: atsr5@kikirpa.be, or Mark Clarke: (mark@clericus.org)

Information will also be posted on the institute’s website: www.kikirpa.be.

Colour in the 17th and 18th centuries: connexions between science, arts, and technology

International conference, Technische Universität Berlin, 28-30 June 2012

Knowledge of how to use, combine, analyse, and understand colour has always been widely distributed, if not dispersed. Painters and architects, dyers and printers, pigment producers and merchants, physicists and chemists, natural historians and physiologist, among others, have been dealing with colour, its properties, mixtures, harmonies, meanings and uses. For long periods, different communities that were concerned with colour and the knowledge about it did not interact — at least so it appears.

One of the first to come up with fundamental claims concerning colour in full generality was Newton whose 1704/ Opticks /indeed quickly became a common reference point for most of those who reflected on colour. Throughout the 18th century, however, the reactions to Newton remained wildly controversial, from unrestricted appraisal via indifference to open and fierce opposition. Several attempts to reconcile Newton’s account with practitioner’s knowledge remained unsuccessful, and this was still the case...
in early 19th century, when the physiology of colour perception opened yet another field of colour research.

The central aim of the conference is to bring together scholars who are interested in how the various strands of colour use and knowledge were interwoven and connected. We invite contributions that address those connexions: between traditions and specific accounts in experimental philosophy, painting, natural history, chemistry, dyeing, trading, producing, standardizing, etc. While the period covered is restricted to 17th and 18th centuries, the geographic frame is as open as possible and encompasses European and non-European cultures likewise.

The conference will not have parallel sessions, since we aim at a truly transdisciplinary discussion. There will be four keynote lectures by Jenny Balfour-Paul (Exeter University), Ulrike Boskamp (Freie Universität Berlin), Sarah Lowengard (The Cooper Union, New York), and Alan Shapiro (University of Minnesota), and a larger number of contributed papers. The conference is organized by Magdalena Bushart (History of Art, TU Berlin), Reinhold Reith (History of Technology, Salzburg University), and Friedrich Steinle (History of Science, TU Berlin).

Accepted presentations will have a timeslot of 25 minutes talk plus 15 minutes discussion. An application for external funding has been submitted: in case it will be successful, we shall be able to support every accepted proposal with travel and accommodation.

Submissions should enclose an abstract of no more than 500 words and information about name, institutional affiliation and e-mail address of the author, plus a biographical note of no more than 100 words.
They should be sent by e-mail (preferably in pdf format) to: nina.krampitz@tu-berlin.de and arrive **not later than 27 February 2012**. Proposals will be reviewed, and notification of the result will be given by end of March 2012.

For further information, please contact friedrich.steinle@tu-berlin.de

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ANNOUNCEMENTS

Postdoctoral fellowships
The Max Planck Institute for the History of Science, Berlin (Max Planck Research Group Art and Knowledge in Pre-Modern Europe; Director: Prof. Dr. Sven Dupré) announces three postdoctoral fellowships for up to three months, between July 1 and December 31, 2012. Outstanding junior and senior scholars are invited to apply. Candidates should hold a doctorate in the history of science, the history of art, technical art history or related field (with a dissertation topic relevant to the history of knowledge) at the time of application and show evidence of scholarly promise in the form of publications and other achievements.

Research projects should address the history of art and knowledge up to the eighteenth century (with a preference for the period between 1350 and 1750), and may concern any geographical area within Europe, and any object of the visual and decorative arts.

Possible topics include:
- The mediation of the transmission of knowledge in and beyond the artist’s workshop
- The appropriation of other than artisanal bodies of knowledge (such as geometry, optics and alchemy) in the context of the artist’s workshop
- Concepts and typologies of knowledge in early modern art theory and their possible relation to material artistic practices and artisanal knowledge

Also welcome are projects falling within the scope of the history of optics and perspective, the history of alchemy, or the history of collecting (up to 1750), but those relevant to the writing of an epistemic history of art will receive preference.

Visiting fellows are expected to take part in the scientific life of the Institute, to advance their own research project, and to actively contribute to the project of the Max Planck Research Group Art and Knowledge in Pre-Modern Europe.

The Max Planck Institute for the History of Science is an international and interdisciplinary research institute (http://www.mpiwg-berlin.mpg.de/en/index.html). The colloquium language is English; it is expected that candidates will be able to present their own work and discuss that of others fluently in that language.
Fellowships are endowed with a monthly stipend between 1.900 € and 2.300 € (fellows from abroad) or between 1.468 € and 1.621 € (fellows from Germany), whereas senior scholars receive an honorary commensurate with experience.

The Max Planck Research Group Art and Knowledge in Pre-Modern Europe is also accepting proposals for non-funded Visiting Fellowships from one month to a year. These are normally open to junior and senior post-docs who have external funding. For projects highly relevant to the research platform of this Max Planck Research Group, Sven Dupré will support a limited number of applications for funding at organizations such as Fulbright, DAAD, and the Humboldt Society.

Candidates of all nationalities are encouraged to apply; applications from women are especially welcome. The Max Planck Society is committed to promoting handicapped individuals and encourages them to apply.

Candidates are requested to submit a curriculum vitae (including list of publications), a research proposal on a topic related to the project (750 words maximum), one sample of writing (i.e. article or book chapter), and names and addresses of two referees (including email) who have already been contacted by the applicant to assure their willingness to submit letters of recommendation if requested, to:

Max-Planck-Institut für Wissenschaftsgeschichte
Max Planck Research Group Dupré
Boltzmannstr. 22
14195 Berlin, Germany

(Electronic submission is also possible: officedupre@mpiwg-berlin.mpg.de)

by March 1, 2012. Successful candidates will be notified before the end of March.

For questions concerning the Max Planck Research Group on Art and Knowledge in Pre-Modern Europe, please see

http://www.mpiwg-berlin.mpg.de/en/research/projects/MRGdupre or contact Sven Dupré (officedupre@mpiwg-berlin.mpg.de); for administrative questions concerning the position and the Institute, please contact Claudia Paaß (paass@mpiwg-berlin.mpg.de), Head of Administration, or Jochen Schneider (jsr@mpiwg-berlin.mpg.de), Research Coordinator.
PUBLICATIONS

*Medieval Colours: between beauty and meaning.*

Maria Adelaide Miranda, Maria João Melo and Mark Clarke (eds)

The proceedings of the symposium *Medieval Colours: between beauty and meaning. An interdisciplinary conference on the study of colour in medieval manuscript*, have been published at the first online number of the "Revista de História da Arte"- FCSH at [http://revistadehistoriadaarte.wordpress.com/](http://revistadehistoriadaarte.wordpress.com/)

As the editors stated *this conference and this publication demonstrate conclusively that genuinely committed and open interdisciplinary collaboration is essential in colour research and manuscript studies, and indicates the value of «Technical Art History» across all fields of art history. A wide knowledge of cultural history helps us (for example) to avoid anachronistic interpretations of colour meanings. The careful observations of conservator-restorers, combined with chemical and physical analysis in the laboratory, helps us evaluate how colours have altered or been lost; these observations and analyses, when further combined with the insights and knowledge from traditional art history, help us mentally reconstruct original appearances. Above all, interdisciplinary discussion was shown to be the «royal road» to formulating meaningful research questions – for the curator in the gallery, the art historian in the study, or the chemist in the laboratory. The papers published*
here are organized thematically: the meaning of colour, colour in mediaeval written sources, the materials of colour, and new trends in the analysis of medieval manuscripts.

Fatto d’archimia: artificial pigments in painting techniques.
Stefanos Kroustallis and Marian del Egido (eds)
The Spanish Institute of the Cultural Heritage (IPCE) will publish shortly the proceedings of the two symposia (2009, 2010) dedicated to the history and use of artificial pigments in painting techniques in one volume.

The Artist's Process: Technology and Interpretation
Sigrid Eyb Green, Joyce H. Townsend (eds)
This book reflects on the artistic process as manifested in the artwork itself and as documented in visual and written sources. Part of ongoing technological research interpreting art from all disciplines and periods and exploring artists’ practice as recorded in treatises, manuals, artist’s correspondence, journals and also images such as photographs, films or prints. This book is fourth in a series on technical art history produced by Archetype Publications for the Art Technological Source Resource group.
BOOK REVIEW


Mark Clarke in his book *Mediaeval Painters' Materials and Techniques: The Montpellier Liber diversarum arcium* offers a critical edition (with a codicological study) of the medieval treatise on art technology *Liber diversarum arcium*, along with the first translation into English of the Latin text.

The author accompanies the translation of technical prescriptions with extensive historical, technical and artistic comments and, moreover, makes a comparative study of these recipes with similar ones from other treatises. As Mark Clarke states, the publication of the book will contribute to the understanding of the state of the art and technique of painting in the Europe of the 14th century, due to the fact that the *Liber diversarum arcium* constitutes probably the most interesting and comprehensive medieval treatise on art technology. Moreover, the structure and content of the treatise...
shows an evident practical character, closely related to the training of the technique of painting, in other words, a workshop manual.

The treatise *Liber diversarum arcium* forms part of the manuscript Ms H 277, fols. 81v-101v of the Bibliothèque interuniversitaire, Section Medicine, of Montpellier (France). The around 580 recipes are organized in four sections (or books), dedicated mainly to the painting techniques (preparation and mixing of pigments and binders, varnishes, media, drawing, tempera, painting oil painting, mural painting, painting on glass and ceramics), as well as other decorative techniques. *Liber diversarum arcium* is anonymous, it is written in Latin in Venice or its surroundings, probably around 1430. In addition, Mark Clarke argues in his study, that the main core of the treatise it was written about 1300 and reflects artistic practices from the North of Europe.

Another aspect to be highlighted is the methodology employed in the translation and transcription of the text. For example, the incorporation into the translation of Latin terms for materials when the author considers that it is necessary, avoid misunderstandings in the translation of technical terms in vulgar Latin and its identification with a specific substance. Or the adaptation of the principles of textual criticism to the complicated reality of a medieval technological text, that has not any literary pretensions and cannot be attributed to a single archetype.

Ultimately, the publication of the *Mediaeval Painters' Materials and Techniques: The Montpellier Liber diversarum arcium* by Mark Clarke, explores all the possibilities of interpretations and approaches (historical, artistic, technical, aesthetic, linguistic) to a medieval treatise of art technology and it will become an obligatory reference in dealing with these texts as a source for the history of art, technology and related disciplines.

Stefanos Kroustallis