The Museu d’Història de Catalunya in Barcelona will host
the next 2012 Experts’ Meeting on Enamel on Metal Conservation

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Editorial

Dear colleagues,

It is with pleasure that Cátia and I present you this sixth edition of the Newsletter of the Enamel group of the ICOM-CC Glass and Ceramic and Metal WGs.

Without Experts’ meeting to organise 2011 has been a quiet year for us. Nevertheless, we were able to meet some of you in Lisbon, during the last ICOM-CC Triennial Conference and during a visit organised at the Gulbenkian Museum (p. 9). A French group of experts also met early December in Limoges (p. 10-11). Furthermore, some interesting new publications hitted the bookstands, two on Medieval enamels and one on Limoges Painted enamels (p. 7-8).

The big project for us is now our next 2012 Expert’s meeting, that will be held at the Museu d’Història de Catalunya in Barcelona (p. 3). We have received a great reaction from our members and many interesting lectures proposals have been made. As a result of this remarkable mobilisation, 19 talks have been selected. You will discover the busy program that is waiting for all of us in Barcelona (p. 4-5). Fortunately, Agnès Gall-Ortlík’s company (COREBARNA S.L.) has received a grant from the Spanish Ministerio de Cultura to support the event and the Museu d’Història de Catalunya is lending us the conference room for free. So, hopefully, as in past years, we will be able to take care of basic expenses and welcome you all adequately.

The novelty this year is that, before our meeting, we propose to the members an Enamel Masterclass with the enamlers Andreu Vilasís and Núria López-Ribalta at the renowned Llotja Advanced School of Art and Design. This masterclass will be the occasion to learn more about enamel technology, experiment with the materials and exchange impressions, doubts and theories. You will also find all the details of this 3 days Masterclass (12 hours in total) in this Newsletter (p. 6). If you are interested in attending, be sure to book your place on time, the class is limited to 12 people!

We strongly encourage you to attend the 2012 meeting : Barcelona is a very culturaly rich town and it has a strong identity with a millenary history. Enamels are scattered all over the town, in different museums, churches, buildings and private collections. Enameling has been here very important during the 20th century with famous modernists enamlers as the Masriera and also a “Barcelona School” of enamlers that has flourished in these last decades.

We really hope you will enjoy the reading of this Newsletter during your first days of 2012 and that you will come to see us in Barcelona next year!

Agnès Gall-Ortlík, Barcelona (Catalonia), December 2011.
The **Museu d'Història de Catalunya** was created in 1996 and is housed in the Palau de Mar (Sea Palace), the former port General Stores. The building is one of Catalonia’s most important example of industrial architecture of the late 19th century. It conserves, exhibits and raises awareness on the history of Catalonia nation’s history.

**The conference room**

**Feeling the weight of an armour in the museum**

**The museum’s restaurant**
# Provisional Program of the 2012 Barcelona Enamel Experts’ Meeting

**Thursday June 14th**

<table>
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<th>Event</th>
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<tr>
<td>09h00-09h30</td>
<td>Registration</td>
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<tr>
<td>09h30-10h00</td>
<td>Introductory statements</td>
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<tr>
<td><strong>History and technology</strong></td>
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<tr>
<td>10h00-10h30</td>
<td>Josefa Gallego Lorenzo — <em>El frontal de esmaltes de Orense: un taller de Limoges en Galicia</em> (The enameled frontal of Orense: a Limoges workshop in Galicia)</td>
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<tr>
<td>10h30-11h00</td>
<td>Stefan Röhrs — A study of the reliquary of the Hessian State Museum (Darmstadt) - Champlève enamels seen with different eyes</td>
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<td>11h00-11h30</td>
<td>Angelo Agostino, M. Aceto, G. Fenoglio, A. Cerutti Garlanda, T. Leonardi, S. Lomartire — A study on the cover of the &quot;Liber Evangeliorum&quot; of Vercelli</td>
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<td>11h30-12h00</td>
<td><strong>Coffee break</strong></td>
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<tr>
<td>12h00-12h30</td>
<td>Marco Ferretti, C. Polese, C. Roldán, I. Sabatini — The medieval silver cross of Rosciolo: an XRF approach to the non-destructive investigation of gilt and enameled metals</td>
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<td>12h30-13h00</td>
<td>Paola Venturelli — Smalti lombardi del XV secolo. Alcune considerazioni</td>
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<td>13h00-13h30</td>
<td>François Barbe, Isabelle Biron, Béatrice Beillard — Discovering the Venetian enameled crockery from the Renaissance</td>
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<td><strong>13h30-15h00</strong></td>
<td><strong>Lunch</strong></td>
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<td>15h00-15h30</td>
<td>Camille Grand-Dewyse — A new approach to Limoges painted enamels: the example of the plaque of the Guise family by L. Limosin</td>
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<td>15h30-16h00</td>
<td>Gregory Bailey — A technical investigation of painted Limoges enamels attributed to Susanne de Court</td>
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<td>16h000-16h30</td>
<td>Véronique Notin — 17th and 18th c. painted enamels in China</td>
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<td>16h30-17h00</td>
<td>Frederic T. Schneider — The history of protuberant enameled in Japan</td>
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<td><strong>17h00-17h30</strong></td>
<td><strong>Coffee break</strong></td>
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<td><strong>Deterioration</strong></td>
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<td>17h30-18h00</td>
<td>Andrea Fischer — Corroding glass, corroding metals: a survey of 18th c. enamel boxes in the Württemberg State Museum</td>
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<td>18h00-18h30</td>
<td>E. Greiner-Wronowa, D. Thickett, B. Rajchel — Study of enamel degradation on copper relief</td>
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<td>18h30-19h00</td>
<td>M. Verità, A. Cagnini, S. Porcinal, M. Yanagishita — The 14th-15th c. basse-taille enamels from San Giovanni's altar in Florence. Manufacturing techniques and weathering phenomena</td>
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<td><strong>20h00</strong></td>
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<td>9h30-10h00</td>
<td>Conservation case studies</td>
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<td>10h00-10h30</td>
<td>The Saint Catherine’s dragon enamel found in Barcelona</td>
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<td>10h30-11h00</td>
<td>Medieval and Renaissance enamels of Poldi Pezzoli Museum: collecting, conservation</td>
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<td>11h00-11h30</td>
<td>Enamel insert restorations on Limoges painted enamels - A study of a 19th century restoration technique</td>
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<td>12h00-12h30</td>
<td>The reconstruction and conservation of a 16th century Limoges enamel tazza</td>
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<td>12h30-13h00</td>
<td>Display case renovation and treatment</td>
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<td>13h00-14h30</td>
<td>Lunch</td>
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<td>14h30-16h00</td>
<td>Group discussion</td>
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<td>16h00-16h15</td>
<td>Closing remarks</td>
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ENAMEL MASTERCLASS
Barcelona, 11-13 June 2012

Venue
The Llotja Advanced School of Art and Design (Escola Superior de Disseny i d'Arts Llotja)
Carrer Ciutat de Balaguer 17, 08022, Barcelona
http://www.llotja.cat

Schedule
11-12-13 June 2012
9:00 – 13:30

Price : 215 €

Teachers
Núria Lopez Ribalta
Andreu Vilasis
Agnès Gall-Ortlik

Contents
Monday 11th - Enamel basics
1. Introduction to materials
2. Equipment
3. Support preparation
4. Practice of enameling with brush and spatula (transparent and opaque enamels)
Tuesday 12th – Demonstrations
1. Grisaille
2. Champlévé
3. Miniature
Wednesday 13th - Deteriorations
1. Experimenting with enamel defects and deteriorations
2. Open discussion

Documentation provided
- Theoretical information notes.

Students having questions or concerns about a specific defect, deterioration, technique or material should send a note before the masterclass to Agnès Gall-Ortlik to prepare some of the defects or to answer some personal doubts.

For more information and registration, please contact Agnès Gall-Ortlik (gallortlik@yahoo.fr). Masterclass limited to 12 people: first come, first served basis!
News

**Corpus des émaux méridionaux, Tome 2 : L’Apogée, 1190-1215**
Marie-Madeleine Gauthier, Elisabeth Antoine, Danielle Gaborit-Chopin

The study of medieval Champlève Limoges enamels, conducted by Marie-Madeleine Gauthier (✝ 1998), led to the publication of an initial volume of the Corpus des Emaux Méridionaux ( Corpus of Southern Enamels; 1987, Editions du CNRS): devoted to early enamel production in Limoges in the Romanesque period. This volume comprised around 300 entries.

The next phase of the study is focusing on 860 Limoges enamels produced between 1190 and 1215, dispersed in public and private collections worldwide and on the art market. An international team was formed to carry out this work under the aegis of the Department of Decorative Arts, in collaboration with the Musee de Cluny, the Musee de Limoges, the Metropolitan Museum of Art, New York, the State Hermitage Museum in Saint Petersburg, the Art Institute of Chicago, the National Museum of Fine Arts in Stockholm, and the universities of Oslo (Norway) and Leon (Spain).

This very ambitious project culminated in a publication in 2011, which will serve as an indispensable working tool for all medievalists.

Text from the webpage: http://www.louvre.fr/second-volume-du-corpus-des-emaux-meridionaux-l%E2%80%99apogee

Published by Réunion de Musées Nationaux (RMN), 2011
ISBN-10: 2735507289

**The Heritage of 'Maitre 'Alpais': an International and Interdisciplinary Examination of Medieval Limoges Enamel and Associated Objects**
Susan La Niece, Stefan Röhrs, Bet McLeod

This publication focuses on an interdisciplinary study between a group of museums and experts, to compare and study the renowned Alpais ciborium, dated c. 1200 in the Musée du Louvre, and examples in the British Museum, the National Museums of Scotland, together with two electrotype copies of the 'Alpais' ciborium in the Victoria and Albert Museum. It
ENAMEL Group
ICOM-CC Glass & Ceramic + Metals WG

publishes results from various angles, historical, scientific and from a conservators point of view, focusing on the various aspects of the ciboria, including analysis of the techniques and materials.

This publication is a great example of the advantages of collaboration between institutions and experts and the results show the use of this cross-disciplinary approach, based on the differing specialisations of the authors (curators, scientists and conservators) to examine the group of ciboria. New and previously unpublished information, analyses and conclusions are presented that will serve to locate all the ciboria in their respective artistic and cultural context.

CVW

British Museum Research Publication no.182, 2010
ISBN 978 086159 182 4

Emaux de Limoges au temps des guerres de religion
Camille Grand-Dewyse

This book aims to understand the iconographical changes experienced by Limoges enamels in the 16th century. Mythological, profane and Old Testament themes appear in a previously New Testament-dominated repertoire. This significant shift can be explained by relating the Limoges artworks to the events of their time.

The new images indeed express ideas concerning the conflicts taking place and offer alternatives to reestablish peace. Enamels display various confessional opinions and reveal the complexity of the early modern religious and political thought.
Introducing for the first time the importance of enamels into the historical dialogue, this publication considers images as meaningful and critical as texts to understand the past, and contributes to the ongoing study of the French Wars of Religion.

CGD

Published by Presses Universitaires de Rennes, 2011
ISBN : 978-2-7535-1335-8

If you would like to review a publication, please e-mail Agnès on gallortlik@yahoo.fr or Cátia on k_viegas@yahoo.com
People & Projects

Visit of the Lalique Collection of the Gulbenkian Museum
Lisbon, September 2011

During the ICOM-CC triennial meeting in Lisbon (19-23 September 2011) the members of the ENAMEL group had the wonderful opportunity of having a guided tour of the Lalique Collection at Gulbenkian Museum in Lisbon.

The tour was guided by curator Dr.Maria Fernanda Passos Leite who spoke about the history of the collection and was open to questions from the group.

The Lalique collection consists of a group of jewellery, decorative arts and drawings with materials ranging from paper, bronze, silver, gem material, glass and enamels. Some of the pieces in the collection have recently undergone conservation and current research is being carried out on the patinations and metallic surface staining. We hope to have results from the researchers for our next newsletter.

Our thanks go to Dr.Passos Leite for taking her time to share her curatorial expertise with the group.

CVW

Andrej Šumbera website and work

For those members who attended the first meeting at Gernolles (2005), you will remember the presentation made by Andrej Šumbera. He has kindly sent us his website which concentrates on his work as a restorer on the reliquary of Sv.Maura. To visit the website go to:

Meeting of the French GROUPE EMAIL at the musée des Beaux-Arts de Limoges (BAL)
December 13th 2011

This informal group was created in 1990 by Véronique Notin, Sophie Baratte († 2007) and Béatrice Beillard to study enamel deteriorations observed on primitive painted enamels.

A study project to assess the conservation state of painted enamels was started by the group, supported by the Centre de restauration des musées de France, with France Dijou and Odile Leconte, and the Centre National de la Recherche Scientifique, with Monique Perez y Jorba. A questionnaire, prepared by Véronique Notin, was sent to French museums owning enamels and a further photographic campaign was carried out, covering 70% of the French collections.

The group enlarged in 1993 with the arrival of Isabelle Biron from the Laboratoire de Recherche des Musées de France (who brought special attention to showcase materials and created a materials database for painted enamels). Later, the group continued growing with the arrival of art historians such as Thierry Crépin-Leblond, Fabienne Audebrand or Françoise Barbe.

The recent meeting in Limoges was organised by Véronique Notin to present to the group the renewed musée des Beaux-Arts de Limoges, inaugurated one year ago, formerly known as musée de l’Évêché.

Véronique Notin offered a very interesting visit through the different rooms of the museum, with special attention to the enamel rooms on the second floor. Interesting comment exchanges among the members of the group arose. Topics discussed were objects’ attribution, enamel support systems (some fixed with magnets), or the interesting fact that the building doesn’t have any automatic climatisation system, but only mechanical ventilation and temperature regulation that work perfectly well. In the afternoon,

Isabelle Biron and Monique Blanc presented the conclusion of their research on a serie of enamels newly attributed to the Master of the passion, related to Pierre Reymond.
The group which attended the meeting was composed of:
Fabienne Audebrand, curator, Direction Régionale des Affaires Culturelles d’Orléans
Françoise Barbe, curator, musée du Louvre, Paris
Isabelle Biron, scientist, Centre de Recherche et de Restauration des Musées de France, Paris
Monique Blanc, curator, musée des Arts décoratifs, Paris
Thierry Crépin-Leblond, director, musée de la Renaissance, Écouen
Suzanne Higgott, curator, Wallace Collection, London
Véronique Notin, director, musée des Beaux-Arts de Limoges

A detailed description of the museum and its collection can be found in the former Enamel 2010 Newsletter. For more information, visit http://www.museebal.fr/

AGO

The group in the Léonard Limosin room with his only oil painting known in the background (L’Incrédulité de saint Thomas, 1551) and a showcase with unattributed enamels
Bibliography: please help!
Agnès Gall Ortlik

The Concise bibliography on the technology, deterioration and conservation on enamels on metal started in 2000 at the library of the Corning Museum of Glass (Corning, NY) and was enlarged in a number of other specialized libraries such as the Institut National du Patrimoine (Paris) and the ICCROM (Rome).

Originally home-printed in 2001 and distributed to a limited number of colleagues, this list of references has grown during this last decade and has been actualised and presented in book form in 2010 during the last Experts’ meeting at the Frick collection in New York. From 171 articles and books listed in 2001, the total number has grown to 327 references in the new 2010 edition. The book is divided in four parts, one devoted to Recipes, Manuals and Enameling Treatises, the second to Technology, the third to Defects and Deterioration, and the fourth to Conservation. An index by authors and by subjects closes the publication.

The aim of this booklet is to become a daily reference for conservators, historians and scientists who are working on enamels on metal. It can be purchased by contacting the author (gallortlik@yahoo.fr). It is also offered to the professional community through the webpage of the ICOM-CC Glass and Ceramics group.

Please, those of you that have bibliographical databases that would allow to enrich the already copious list of existing references, be kind to submit them to me for recollection.

Please contribute to this reference work that will be a great help to all the conservation community!
Networkers wanted!

WE ARE LOOKING FOR MORE MEMBERS!

The more members actively taking part in the Enamel on Metals Conservation Network the better for all.

So please fell free to share information about the network and this newsletter with everyone who might be interested. Please also consider to write news notes about us to your national conservators' newsletters. We can send a brief presentation text to local or national journals.

If you want to become a member simply send an e-mail with your contact data and a short description of what you are doing to Agnès Gall-Ortlik. All professionals or students who are dealing with the conservation of enamels on metal are eligible to be a group member. However, membership in ICOM is encouraged (but not mandatory). For information about the benefits of ICOM membership and registration forms, see:

http://icom.museum/membership.html

Networking by e-mail

or

How to post a message to all the members of the group?

If you are a member of the Enamel Group (i.e. listed in the directory below) contacting all other members is simple: just keep the e-mail from whom this newsletter has been sent and use the answer to all function of your e-mail software (if you loose this e-mail you would have to copy ALL the member's addresses from the directory yourself, one by one). Please let us know of any changes in your details so we can keep our members list updated. Your e-mail will then be addressed to all members of the group. Don't be shy to use it! All others will love to hear about your current projects or problems, and we'll try to help or contribute as we can. Think that someone out there might have the answer to your difficult questions. Just ask! That's what networking is all about...
Membership Directory

Alphabetical list of members, with profession and area of expertise or research

Constituted by 33 members on the year of its creation in 2006, the Enamel Group is now composed of 114 members from 19 different countries (Australia, Austria, Belgium, Croatia, Czech Republic, France, Germany, Hungary, Ireland, Italy, Netherlands, Poland, Portugal, Romania, Spain, Sweden, Switzerland, Turkey, United Kingdom and United States of America).

Please, let us know if you want us to change or add some information.

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<th>Name</th>
<th>Profession</th>
<th>Area of expertise</th>
<th>Country</th>
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<tr>
<td>ACETO Maurizio</td>
<td>Scientist</td>
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<td>AGNINI Elena</td>
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<td>DRAYMAN-SCHMITZ Rudi</td>
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</table>
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Links

Documents of the Network may be found on the parent group websites:

http://www.icom-cc.org/31/working-groups/metals/
http://www.icom-cc.org/27/working-groups/glass-and-ceramics/

If you have any suggestions or information to add, please send an email to Agnès (gallortlik@yahoo.fr) or Cátia (k_viegas@yahoo.com)

*We hope you are enjoying this newsletter!*

Kind regards

A.G.O.
C.V.W.

NEXT DEADLINE FOR SUBMISSIONS

September 15th 2012