ENAMEL Group
ICOM-CC Glass & Ceramic + Metals WG

Newsletter N° 7...........................................Winter 2012-2013

Speakers and attendees to the Barcelona Meeting
at the Museu d’Història de Catalunya
June 2012

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Dear colleagues,

It is with pleasure that Cátia, Julia and I present to you the seventh Newsletter of the Enamel Group of the ICOM-CC Glass and Ceramic and Metal WGs.

The big event last year was our Expert’s Meeting held in June at the Museu d’Història de Catalunya in Barcelona (p. 3).

This Newsletter also contains contributions from several of our colleagues: Gerhard Eggert discusses the accessibility of historic enamel texts (p. 9); Suzanne Higgot, the Wallace Collection, and Monique Blanc, the Musee des Arts Decoratifs, present the new catalogues for these institutions’ glass and enamel collections (p. 11 and 13); and Julia Day gives detailed information on the B-72 inlays used for the restoration of enamels at the Frick Collection (p. 14), and hope that others will share their experiences with this material for the next Newsletter.

You will also find information on the next meeting in 2014 as well as how you can help support the group.

We would like to welcome eight new members who asked to be part of the group after the Barcelona meeting: Marco Ferretti and Mari Yanagishita (Italy), Guus Verhaar (Netherlands), Ana Machado Santos (Portugal), Ekaterina Nekrasova (Russia), Marta Golobardes, Àlex Masalles and Maria Llanos Flores (Spain). Our group of experts is now enriched with 122 members from 20 different countries!

Agnès Gall-Ortlik, Barcelona (Catalonia), February 2013
Review of the June 2012 Barcelona ENAMEL Experts’ Meeting

Prior to the meeting, a three day Enamel masterclass was held with the enamellers Andreu Vilasís and Núria López-Ribalta at the Llotja Advanced School of Art and Design (see p. 6). This class provided unique insight into the life and techniques of an enameller working in the old tradition. Apart from the practical course, attendees also had the chance to visit Mr. Vilasis’s flat and studio, which houses a concise enamel library and impressive collection of enamelling materials and tools.

The meeting took place at the Museu d’Història de Catalunya, which opened in 1996 and is housed in the Palau de Mar (Sea Palace), formerly the port General Stores. The building is one of Catalonia’s most important examples of industrial architecture of the late 19th century. It preserves, mounts exhibits and raises awareness on the history of the Catalonia nation.

Consisting of one and half days of presentations with both English and Spanish translations, eighteen interesting lectures were given on the history and technology of enamels and on conservation cases studies (see list of speakers below). There were fifty-five attendees, from thirteen different countries. For those of you who weren’t able to join us in Barcelona, you will find the preprints for the extended abstracts on the websites of the ICOM-CC Glass and Ceramics and Metal WGs (http://www.icom-cc.org/10/documents?catId=13&subId=172#.USTl9IXXHZs).

Along with the lectures, the participants reviewed over the key points for the 2010 Group Discussion on the conservation of enamels that took place in New York. The coordinators are working with the panel participants on how best to continue this discussion and to hopefully distribute the information in the future.
It was also announced at the meeting that the Frick Collection has now posted several of the 2012 presentations online, and will continue to add more (http://www.frick.org/tags/3rd_biennial_icom-cc_experts_meeting_enamel_metal_conservation).

There was also discussion on whether to continue the Enamel Conservation Glossary. It was agreed to pursue this project further, but we need help from the group to make this successful. We encourage members to propose words that could be defined in multiple languages. We plan to send another email out to the group with an updated list and new terms.

Participants had the chance to take breaks out on the veranda of the Museu d’Història de Catalunya overlooking the beautiful blue sky and waters of the port. Gall-Ortlik also provided a fantastic guide for the best places to shop, visit and eat in the city. She also planned two wonderful dinners—one for the speakers who ate the best fried baby artichokes and seafood paella, and one for the entire group, who enjoyed wine and tasty Spanish dishes.

The program ended with a visit to two fabulous enamel collections. On Friday the group saw the collection of Roman enamels of the Museu Nacional d’Art de Catalunya. Mr. Jordi Camps Curator of the Roman and Gothic Department presented the history of the collection and described the new exhibition cases and lighting for the enamels. We also visited the beautiful Museu de l’esmalt contemporani in Salou on Saturday morning. A history of the collection and tour was provided by Ms López-Ribalta and Mr. Vilasís, respectively curator and director of the museum. This was followed by a lovely lunch at the beach.
List of Speakers and talks

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Report of the Enamel Masterclass
Barcelona, 11–13 June 2012

Before the Experts’ meeting, eleven members* of the Enamel group and the ICOM-CC Glass and Ceramics WG had the chance to practice enamelling at the workshop of the Llotja Advanced School of Art and Design (Escola Superior de Disseny i d’Arts Llotja, http://www.llotja.cat). Agnès Gall-Ortlik organised this masterclass to take advantage of the Barcelona Enamel meeting venue in the city of two renowned enamellers and teachers, Núria Lopez Ribalta and Andreu Vilasís.

The first session began with a theoretical introduction about materials, equipment and support preparation. The participants were then able to begin a circular plaque and apply different enamelling techniques, such as enamelling with brush and spatula and using transparent and opaque enamels on a copper support with silver paillons.

During the second session the instructors demonstrated three enamelling techniques: Agnès Gall-Ortlik made a cloisonné, Núria Lopez Ribalta a grisaille and Andreu Vilasís a miniature. The last session allowed everyone to complete their samples, which were kept by the participants after the masterclass.

The making of these enamels was an occasion to experiment with defects and specific application questions, as well as an opportunity for open discussion during the class. Participants learned about enamel technology, were able to experiment with materials and exchange impressions, doubts and theories.

Documentation of the class also included the English version of Núria Lopez-

Conclusion: We strongly believe that these kinds of events are important for our group, to stay in touch, discover new colleagues and improve the conservation of enamels! Understanding how enamels are made opens our own understanding of how they should be conserved and studied.

* Enamel masterclass’ attendees: Géraldine Bussienne, Tamar Davidowitz, Julia Day, Josefa Gallego, Hazel Gardiner, Florence Hayward, Eva Helfenstein, Suzanne Higgott, Álex Masalles, Juanita Navarro, Birgit Schwahn.
NEWS

Next Meeting
London, 2014 (pending)

We are close to confirming the location of our next meeting, but we can already announce our intention to hold the next ENAMEL experts' meeting in London in 2014! London would be a wonderful addition to our meeting locations which have included Germolles, Rome, New York and Barcelona. A big thank you to David Thickett, Senior Conservation Scientist at English Heritage for helping to organise the event and fingers crossed for now! We will inform all members as soon as we have managed to confirm the location and dates.

We also encourage all to start thinking about presentations of current work and research.

In Memoriam: Harold (Bill) Helwig (1938–2012)
Julia Day
Frick Collection, NY

Some of you in the conservation community may not have heard about the passing of Bill Helwig on July 12. It is a great loss to the enameling community.

Bill was a major innovator and promoter of the art of enameling in the United States. An artist in his own right, he lectured and taught workshops in the U.S. and abroad and served as juror, author, curator, and conference chairman. He was the co-founder of Glass on Metal, the magazine of the Enamelist Society, which many of us have used when studying enamel technology. In 1977 Helwig became head of the Vitrearc division at Carpenter’s Ceramic Coating Company in Newport, Kentucky (which later became Thompson Enamels). In his role at Thompson, Bill Helwig became an invaluable resource to artists, educators, and the industry, alike on the properties and possibilities of the enameling medium. (Partially excerpted from the obituary written by Avrill Shepps, president Enamelist Society, and Harold Nelson’s essay courtesy of the Enamel Arts Foundation. Nelson’s full essay is accessible on the Society of North American Goldsmiths website: https://www.snagmetalsmith.org/2012/07/in-memory-of-harold-b-bill-helwig/)

The Enamelist Society established a Harold B. Helwig Memorial Fund to honor his commitment to excellence in art and technique in enameling as well as in teaching. The Fund will support Exhibition awards, student scholarships, and other Society educational activities. Please visit this site to donate to the Fund: https://www.enamelistsociety.org/Activities/SubPages/Forms/HelwigMemorialFund.html
To find out more about Bill Helwig’s art visit:
Forgotten Books on Enamel?
Now Reprinted!
Gerhard Eggert
State Academy of Art and Design, Stuttgart

Visual inspection and scientific analyses often do not tell you the whole story about how an object was made. Sooner or later, for serious art technological research, you have to delve into libraries and search for old contemporary source books. The Internet and online-catalogues (or meta-catalogues like www.worldcat.org) are now a great help in identifying interesting books. With electronic storage space getting cheaper and cheaper, more and more older books (with expired copyrights) are available for free download via the Internet. A great place to search for them is the Internet Archive (www.archive.org). This non-profit organization aims to offer permanent access to historical collections that exist in digital format. If you type in the search field—'subject:"Enamel and enameling"'—57 data files with full scans of books are displayed. In general, Google Books (books.google.com) and Europeana (www.europeana.eu) can also be searched for downloading complete textbooks, unfortunately, in the case of 'enamel' and 'enamel(ing)' they gave no good hits (as of 3 Nov 2012).

Apparently, the free availability of PDF-files and the development of the Print-on-demand technology gave rise to a new business model: selling cheap softcover reprints. Just by chance, I came across the following book missing in Agnès Gall-Ortlík's comprehensive enamel bibliography:

Paul Randau, Enamels and enamelling; an introduction to the preparation and application of all kinds of enamels for technical and artistic purposes, for enamel makers, workers in gold and silver and manufacturers of objects of art, London 1900.

This is the English translation of the 3rd German edition (Vienna 1900; 1st ed. 1880; 5th [=last] ed. 1929); a French translation has been published in 1905 (Paris: Vve Dunod). The German original was printed by A. Hartleben's Verlag in its monographical series 'Chemisch-Technische Bibliothek.' Between 1875 and 1949, 423 (!) different titles on manufacturing appeared in this series, often republished in new revised editions. The series accompanied the change in process engineering from manual to industrial production and is an invaluable source for art technological research. The author of the volume on enamels, Paul Randau, was a technical chemist also known for his other monograph on colored and decorated glass 'Die farbigen, bunten und verzierten Gläser' (A. Hartleben 1905).

Five different companies offer reprints of the enamel book. A copy from 'Forgotten Books' said to be 'digitally remastered' sold for less than 10 € in 2011, but it exhibits the problems of this technology: the reprint has all the faults of the scans and the scanned volume. 'Forgotten Books' used a scan from the copy
of the New York Public Library (bad printing, esp. of the illustrations). Most annoying, the scan in the Internet Archive, and therefore the reprint, misses pages 175–182. This is most of chapter XXVII (Enamels for artistic purposes)!

Interestingly, the Internet Archive also has a copy from the University of California library, without text loss, but the reprinters do not explicitly state which scan or copy they use. So, good luck when ordering from a specific publisher.

This is not the only book which is downloadable from the Internet Archive and reprinted by more than one company in quite cheap softcover editions. Other enamel examples include:

- Robert Dallas Landrum, *Enamels*, Cleveland 1918
- W. Newton, *Mediaeval craftsmanship and the modern amateur : more particularly with reference to metal and enamel*, New York 1923

All these reprints are found on the Amazon website (www.amazon.com, 3 Nov. 2012).

Two English books (translated from the German original) by Julius Grünwald can be found at www.archive.org, which apparently are not yet reprinted:

- *The theory and practice of enamelling on iron and steel, with historical notes on the use of enamel*, London 1909
- *The raw materials for the enamel industry and their chemical technology*, London 1914

Downloadable books whose full text can be searched electronically are about to revolutionize art technological source research. Reprinted books are wonderful to browse, but the ultimate thing—may you forgive my nostalgic feeling—is and stays the original! If available...
The Wallace Collection Catalogue of Glass and Limoges Painted Enamels
Suzanne Higgott
Curator of Glass, Limoges Painted Enamels and Earthenwares
The Wallace Collection, London

The Wallace Collection, a national museum in central London, is best known for its rich holdings of 18th-century French paintings and decorative arts and 17th-century Old Master paintings. These were acquired predominantly by the 3rd and 4th Marquesses of Hertford. By contrast, Sir Richard Wallace (1818-1890), the illegitimate son of the 4th Marquess, was a keen collector of fine medieval and Renaissance decorative arts. The Wallace Collection was bequeathed to the nation by Wallace's widow, Lady Wallace, in 1897, and is named after him.

This lavishly illustrated volume is the first comprehensive catalogue of the glass and Limoges painted enamels in the Wallace Collection. It comprises 58 entries for glass and 30 for enamels. Many of these pieces were acquired by Wallace as part of his purchase in Paris of the prestigious art collection of Alfred-Émilien O'Hara, comte de Nieuwerkerke in 1871. Nieuwerkerke had been the surintendant des beaux-arts in Second Empire Paris and had formed his collection during the later 1860s. With his collection, he passed on to Wallace receipts from the many dealers and collectors from whom he had made his purchases. These are now in the Wallace Collection Archives and provide rare provenance information from this date for glass and Limoges enamels. However, perhaps the most noteworthy provenance is that for an enamelled Bohemian jug dated 1600 (cat. 51), which archival information shows to have been given by the Bishop of Gloucester to the 18th-century wit and politician George Selwyn, who gave or bequeathed it to his daughter Maria Fagnani, later 3rd Marchioness of Hertford.

The majority of the glasses in the Wallace Collection were made in Venice or in the façon de Venise in the 16th and 17th centuries and illustrate well the variety of techniques that characterize Venetian-style glassmaking of the period, such as enamelling and gilding, calcedonio, vetro a filigrana, ice glass and mould-blowing. During much the same period in Limoges, France, the technique of painted enamels on metal evolved from the polychrome devotional plaques of the late 15th-century to the grisaille tablewares illustrating mythological subjects and the polychrome portrait plaques depicting members of the French court that were the height of fashion in the latter half of the 16th century.

Many of the items from these relatively small collections are of exceptional quality and interest. Among the glasses, these include an Islamic mosque lamp with the blazon of the Great Amir Sayf al-Dīn Shaykhū al-ʿUmarī, made in Cairo around 1350-7 (cat. 1); a beautiful calcedonio goblet made in Venice in about
1500 (cat. 2); an armorial pilgrim flask enamelled with the arms of Christof Philipp von Lichtenstein as borne between 1523 and 1526 and those of his father-in-law Wilhelm von Rappoltstein of Alsace (cat. 6); an exceptional chalice-shaped enamelled and gilt façon de Venise goblet made in mid-16th-century France and depicting the Crucifixion (cat. 7); a trick-glass tazza made in the Venetian style around 1575-1600 (cat. 21) and an entertaining Humpen (Willkomm) or welcoming beaker, dated 1609 and probably made in Bohemia (cat. 52). Undoubtedly the best known Limoges painted enamel in the Wallace Collection is the plaque depicting Marguerite de France, daughter of François I, as the classical goddess Minerva, with whom she was identified by contemporary writers (cat. 77). It is the only fully signed and dated enamel by Jean de Court and was made in 1555. Works by or attributed to the Master of the Orléans Triptych, the Master of the Louis XII Triptych, Colin Nouailher, Pierre Reymond, Léonard Limosin, ‘IC’, ‘IDC’, Martial Ydeux, Martial Courteys, Jean Limosin and Jacques I Laudin or their workshops are among the enamels catalogued. Some of the most intriguing pieces are a delightful plaque with the Adoration of the Magi, on a silver base, attributed to the workshop or school of Jean I Pénicaud around 1525-30 (cat. 63); a small grisaille plaque by an anonymous enameller, inscribed ‘1540’ though apparently dating from a little later and depicting a scene combining elements from two prints by Marcantonio Raimondi after Raphael (cat. 66); an unusual plaque with the Triumph of Cupid by an unidentified enameller, bearing the Pénicaud punch mark and dated around 1550-1625 (cat. 84), and 24 plaques after Dürer’s Small Passion woodcut series, by an anonymous workshop specializing in such plaques and working around 1570-1625 (cat. 85 [a-x]). Among the most elaborate and beautiful enamels are a grisaille dish depicting the Triumph of Galatea, attributed to Léonard Limosin or Pierre Pénicaud, dated around 1560 (cat. 75) and a polychrome dish depicting Apollo and the Muses by Martial Courteys, made around 1580 (cat. 83).

The extensive catalogue entries have sections devoted to the description of the piece, its condition, history and bibliography, as well as, where appropriate, scientific analysis or examination, conservation and associated material. In the commentary that follows, the attribution, subject, cultural and historic context of the piece, comparative examples and technological points of interest are discussed. Each piece is illustrated, usually both in full and with details. In many cases, comparatives and/or design sources are also shown. Several entries are followed by an appendix listing comparative examples (cats. 7, 65, 81, 85, 87).

The Introduction to the catalogue provides a brief survey of the production of Venetian-style glass and Limoges painted enamels and sets them in their broader historic context, as well as providing an in-depth study of the formation of this part of the Wallace Collection and a discussion of the development of the collecting of these object types, especially in the 19th century, with the
accompanying problems of copies, pastiches, enhancements and composite pieces. There are also fascinating essays by Isabelle Biron (‘Dating eleven Limoges painted enamels from the Wallace Collection using glass chemical analysis’) and Juanita Navarro (‘Conservation of glass and Limoges painted enamels in the Wallace Collection’). Further scientific examination and analysis, especially that carried out by Susan La Niece and Stefan Röhrs at the British Museum, is discussed within individual entries.

Author: Suzanne Higgott FSA
Published by The Wallace Collection, 2011
Specification: 400 pages, jacketed hardback. 305 x 245 mm. 440 colour illus. £150 (£75 directly from the Wallace Collection shop).
ISBN 978 0 900785 85 6

For independent reviews of the catalogue please see:
Erika Speel in Glass on Metal, vol. 31, no. 1, February 2012, p. 16
Hazel Forsyth in The Glass Cone, issue no. 98, Spring 2012, p. 18
J.V.G. Mallet in The Art Newspaper, no. 236, June 2012, p. 71
Antony Griffiths in Print Quarterly, vol. XXIX, no. 3, September 2012, pp. 308-10
Florian Knothe in The Burlington Magazine, January 2013, pp. 38-9

**Emaux peints de Limoges. xvèmes-XVIIèmes siècles. La collection du musée des Arts décoratifs**
Monique Blanc
Conservatrice en chef
Musée des Arts décoratifs, Paris

The collection of Limoges painted enamels at the musée des Arts décoratifs in Paris is rediscovered in this new catalogue. The collection was shaped by several patrons, Alexandrine Louise Granjean, Charles Piet Lataudrie, Comtesse Valencia de Don Juan, Jehanne Marries Victoria, Marquet de Vasselot, Henry Secq des Tournelles and Jeanne Marie Mosticker. The fifty-eight Limoges painted enamels that date from the end of the 15th century to the 18th century represent the great workshops of this period, such as Pénicaud, Reymond, Laudin and Nouailhier who achieved a very high degree of skill. The catalogue is beautifully illustrated and includes scientific investigations of specific works.

Authors: Monique Blanc, Isabelle Biron, Philippe Colomban, Véronique Notin
Published by Les Arts Décoratifs, Paris, 2011
Enamels on metal: identification, deterioration and conservation
25th – 26th April 2012
Life long learning programme
Institut National du Patrimoine, Paris

Enamels on metal are composite objects made of metal and glass whose fabrication techniques as well as deterioration processes are generally not well known. The aim of this theoretical course is to provide information on the conservation of enamels on metal so that they are better understood and cared for.

These two days of training will be devoted to the examination and identification of the different enamelling techniques, their different types of deterioration and to provide essential recommendations for their preservation.

Instructors: Agnès Gall-Ortlik, Fire arts conservator and Cátia Viegas-Wesolowska, metal conservator, coordinators of the ICOM-CC ENAMEL group.
Public concerned: conservators, curators and heritage management professionals
Languages: French and English

Price: 530€
More information and inscription on the INP website:

Cast B-72 Fills for Enamels
Julia Day
Associate Conservator
The Frick Collection, NY

After the conference I received a number of questions about the transparent B-72 fills, which I mentioned in my presentation on the Frick enamel treatment and case renovation at the 2012 Barcelona meeting.

I would like to hear from other colleagues who have worked with this material, and compile your questions and thoughts (trials, errors, or tips) for doing similar fills, which we could include in the next Newsletter. I’ve listed some of my own tips and comments and hope others will contribute their experiences.

TIPS:
Please refer to Paula Hobart’s article in the AIC Objects Specialty Postprints
volume 12, 2005, p.119–125. I include Hobart’s handout, which gives great directions on creating a cast fill without bubbles.

- I used Orasol dyes instead of the dry pigments to make them transparent fills.
- I painted out the Orasol dyes on a disposable palette to get an idea of the colors (fig. A). A little goes a long way, so you only need a very small amount dissolved in ethanol. You can also mix the dyes directly on the palette as you dissolve them in ethanol to check your color match.

![Fig. A](image)

- We started with 25% B-72 in acetone with a few drops of ethanol.
- Although the dyes disperse better when dissolved in ethanol prior to adding the resin, we found that it was not practical for getting the correct color. We ended up having to mix the powdered dyes directly into the B-72. The blue dye appeared to be the most difficult to dissolve evenly (fig. B). Let the resin set a little to allow the dyes to dissolve and stir slowly with a glass rod or bamboo skewer.
- We started with a small amount of resin, ~ 5 to 10 ml. After mixing in
the dyes, we added 4 drops of xylene for every 5 ml of resin. Then it was cast as a sheet onto silicone release Mylar or polyethylene sheet. A few times the color sometimes had a wavy pattern within the cast film, which seemed to occur if too much xylene was added.

- The cast film is lighter in color when it dries, so you must tint the resin slightly darker than the enamel you are trying to match.
- To make the casting process easier, I placed a sheet of silicone release Mylar inside a plastic tray that was 2” deep, and then I put the whole tray into a plastic bag and taped it so that the plastic was taught across the top edges of the tray (fig. C).
- Don’t remove the cast films from the plastic covered chamber till after 24 hours.
- You can save the cast films and if they become too rigid, soften them (make them more flexible) by putting it in a solvent chamber.

For our colors:
MULBERRY = Red G (primarily) and Blue GN (small amount)
LIGHT PINK = 5BLG (primarily); Yellow 2GLN (very little); Blue GN (little)
BLUE = Blue GN (primarily) and Red G
GREEN = equal parts of Blue GN and Yellow 2GLN
LIGHT GRAY = Blue GN and Black CN

My favorite clear coat mediums were Golden Polymer Varnishes and Acrysol WS-24.

I was unable to successfully cast B-72 onto silicone rubber molds. Bubbles would form at the interface between the mold and resin. The resin also seemed more brittle.

Again, if others have suggestions or comments they would like to share with the group, please email them to me day@frick.org and we will post it in the next Newsletter.
Loss Compensation on a Michoacan Inlaid Lacquer Tray Using Pigmented B-72 Film

Paula Hobart, Graduate Intern in Objects Conservation, Principal Conservator, Museums of New Mexico, Santa Fe
Minna Thompson, Associate Conservator, Museums of New Mexico, Santa Fe
Maureen Russell, Senior Conservator, Museums of New Mexico, Santa Fe

Introduction:
This poster illustrates an interesting loss compensation technique for a Michoacan lacquerware tray owned by the Museum of International Folk Art, MOIFA, in Santa Fe, NM. The tray dates to the 1920s and was made using the traditional inlaid technique called embolado or intarsia. The tray has a large line in the lacquer layer along the rim. A fragment of the original inlaid design was visible in the area of loss due to scratching of the lacquer substrate from the original lacquer. Pigmented acrylic B-72 film was used in this film to fit the inlaid design in the area of loss. This type of loss compensation simulates the traditional Michoacan lacquer technique by using the visible design pattern in the lacquer substrate. Traditional gap-filling methods and materials were not suitable for this particular object due to the thinness of the loss and the desire to make use of the visible design pattern in the lacquer. Advantages of this technique include minimal intervention and a dry film material with no residue to penetrate into the substrate, producing an easily reversible fit. This loss compensation technique can be applied to other materials with similar requirements.

Traditional Michoacan Inlaid Technique:

1. Acm a novatex brush is used to apply an oil-free medium.
2. The novatex is designed to reduce water and completely disintegrate into a gelatine substance that is brushed on in coats and then trimmed to a thin tissue. The novatex is then covered with shellac and powdered lacquer to produce the same inlaid effect as the lacquer on the lid.
3. Powdered lacquer is applied to the lacquer on the lid.
4. Sanding is performed to remove excess novatex.

Steps:

1. Sharpening wooden tray
2. Application of novatex on the base
3. The design is traced on the basecoat and painted away to reveal the underlying novatex
4. Application of novatex on the base
5. For the next color, the novatex are painted together and built up using the same technique as the basecoat. The design area is filled with the novatex, and the excess is sanded away.

Casting B-72 Film Recipe and Method:

Dry powdered pigments are used to form the novatex which should be aged before using to produce a homogenous film. A small amount of novatex is used to wet the dry pigments for mixing. After mixing, the pigment and novatex paste is mixed with 70% B-72 in acetone (70%).

Before Treatment

The lacquer showing the rim edge approximately 5" wide. Considerations in loss compensation included reversibility, visual integration while remaining visible as a repair and flexibility with regard to adhesion of the film material to accommodate any expansion and contraction of the wood.

During Treatment

The pigmented B-72 film is attached in the area of loss using an adhesive cotton swab to make the back of the film back and then pressing into place. The pigmented B-72 film can be stained to the metal leaves and then removed to mimic the existing inlaid design. The film can also be used with both self-stick sandpaper pads and impregnating to visually integrate.

After Treatment

The film is the original, easily reversible treatment approach that remains visible as a repair while integrating visually with the surrounding area.
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 ICCROM (Rome).

Originally home-printed in 2001 and distributed to a limited number of colleagues, this list of references has grown during the last decade and was published in book form in 2010. The total number has grown from 171 articles and books in 2001 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 author and subject concludes 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 Working Group.

Please, those of you that have bibliographical databases that would enrich the already copious list of existing references, please submit them to me so that I can continue to update this bibliography.

Your contributions will be a great help to the conservation community!
LOOKING FOR MORE MEMBERS!

For information about the benefits of ICOM membership and registration forms, see:
http://icom.museum/join-us/become-a-member/

Imprint

The Enamel on Metals Conservation Network is coordinated by Agnès Gall-Ortlik (also responsible for the Newsletter), Cátia Viegas Wesolowska and Julia Day in close cooperation with David Halam (Coordinator ICOM-CC WG 'Metals') and Hannelore Roemich (Coordinator ICOM-CC WG 'Glass & Ceramics').

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), Cátia (k_viegas@yahoo.com) or Julia (day@frick.org).

In order to protect the privacy of our members, we are not publishing addresses any more, if we don’t have the agreement of the individuals to do so. We will organize this for future Newsletters.

We hope you are enjoying this newsletter!
Kind regards

A.G.O.
C.V.W.
J.D.