Announcements, call for papers, conference reviews and book reviews are very welcome to be included in the Summer and Winter newsletters. Please send in your projects to feature in the newsletter (1 picture and a 50–100 word description)

Annonces, appel à propositions, revues des conférences, et critiques de livres sont les bienvenus pour être inclus dans les bulletins d'été et d'hiver

Pueden enviarnos anuncios, peticiones de artículos, reseñas de conferencias y críticas de libros para su inclusión en los boletines de verano e invierno.

Are you a conservation student majoring in architectural conservation, sculpture conservation, or polychromy/architectural paint research and graduating in 2012? Please send in a short description of your research or conservation project as the Sculpture, Polychromy, and Architectural Decoration Working Group Newsletter would like to focus on conservation student projects in the Summer issue.
Dear Working Group Members

Welcome to the first Sculpture, Polychromy, and Architectural Decoration Newsletter of the Triennial period 2011–2014. The activities of the Working Group have been extensive since the publication of the last Newsletter (September 2011); these of course have been dominated by two very successful consecutive sessions at the 16th Triennial Conference in Lisbon (19th – 23rd September 2011) in which 9 papers were presented. The last few months have also seen a change in the organisation of the Working Group – while Jonathan, Arnold and myself remain on the team, we have said farewell to a number of assistant coordinators, and have ushered in some new faces. Many thanks go to Line Bregnhoi and Topsy de Guchteneire for their invaluable help, inspiration and dedication and welcome to the crew – Ana, Edwin, Ivana, and Elsbeth. We hope that with such a large team we can fully utilise our diverse knowledge and experiences to develop a stimulating and exciting programme for the following three years. The aims and activities planned for the following Triennial have been reported to and approved by the ICOM–CC Directory Board; these are listed below and are posted on the website.

The last three years has also seen a growth spurt in the Working Group membership: we have just reached the magic number of 100 on–line members. Demographics show members originating from the following countries: Andorra, Australia, Belgium, Brazil, Canada, Colombia, Croatia, Denmark, Estonia, Finland, France, Germany, India, Italy, Luxemburg, The Netherlands, New Zealand, Norway, Poland, Portugal, Spain, Sweden, Switzerland, UK, USA. We hope to further expand this list during the next Triennial session. A survey shows that membership also reflects the Working Group’s diverse interests with active participation from conservators of polychrome sculpture and those who work within the historic interior field, as well as related fields such as object conservators and those interested in conservation science and heritage research. Members are encouraged to join the Working Group on–line at www.icom–cc.org using the ‘blue button’ prominent on the Sculpture, Polychromy, and Architectural Decoration home page. There you will also find up–to–date information about ongoing events and the activities of the Working Group. We are also encouraging members, and non–members alike, to make use of the ICOM–CC Forum. Postings can be made to individual Working Groups or to all Forum members generally. This is an excellent means to address specific issues, questions or even notify other members of interesting projects or meetings.

Two interim meetings will take place this year: the first in April will focus again on the construction of polychrome sculpture, while the second, in November will concentrate on the historic interior. The latter is being organised jointly with ICOM–DEMHIST, as well as the ICOM–CC Textile and Wood, Furniture, and Lacquer Working Groups. The April gathering will be hosted in Glasgow at the Burrell Collection and the November meeting at the Getty Institute in Los Angeles. Many thanks go to both institutions who have generously offered to accommodate our Working Group members. Details of both meetings can be found on the home page of the Working Group. We also hope to hold a number of regional specialist meetings in this Triennial
Suggestions have already been made to hold simultaneous meetings in Portugal and Croatia! Further ideas and input are welcome!

Lastly, we would like to thank Edwin and Elsbeth for compiling this packed edition and all those who have contributed to the Newsletter. Your contributions have continued the high standard of this Working Group’s achievements.

Sculpture, Polychromy, and Architectural Decoration Working Group Activities 2011–2014:

* Expand the database of members through the new website especially in countries and regions currently less represented.
* To improve our communication with conservation professionals working within our area of expertise worldwide.
* To hold a joint interim meeting between 6th and 9th of November 2012 at the Getty Institute, Los Angeles on the theme of conservation within historic house museums with the following Working Groups: Textile; Wood, Furniture, and Lacquer; and ICOM DEMHIST (International Committee for Historic House Museums).
* To hold a specialist interim meeting covering construction techniques and artistic traditions within the field of polychrome sculpture. This will be hosted at the Burrell Collection, Glasgow on the 13th and 14th of April 2012.
* To hold further specialist meetings, focus groups or workshops in regional areas to promote the working group and its aims.
* To deliver at least one electronic email per year within the triennial period; to update the home page of the Working Group periodically; and to encourage the use of the on-line forum.

Specific themes of research/ investigations:

* To deepen knowledge and understanding in specific thematic subjects, such as the use of varnish coatings on sculpture or the use of analytical non-destructive techniques on site, through workshops, meetings and the dissemination of ideas and material.
ICOM-CC WORKING GROUP INTERIM MEETING

POLYCHROME SCULPTURE: ARTISTIC TRADITION AND CONSTRUCTION TECHNIQUES

13–14 April 2012, The Burrell Collection, Glasgow, Scotland (UK)

Registration is still possible!
Forms and Hotel Bookings: www2.seeglasgow.com/ICOM-CC

This two day symposium will focus on artistic traditions within the field of polychrome sculpture relating to construction techniques. This meeting is intended to follow on from the successful symposium held in Maastricht (October 2010) and is hosted by The Burrell Collection, one of Glasgow’s most prestigious museums. Emphasis is given to papers and posters presenting information regarding the construction processes within the field of polychrome sculpture and the conservation treatment of these artworks. It is hoped that a wide variety of three-dimensional polychrome supports will be addressed, including wood, terracotta, ceramic, ivory, metal, etc. Furthermore, comparisons between practices developed in different artistic circles will be given prominence.

SUMMER SCHOOL

CONSERVATION AND RESTORATION SUMMER UNIVERSITY – analytical techniques in cultural heritage

3 – 7 September 2012, Aveiro (Portugal)

This first Summer University on Conservation and Restoration aims to gather both students and professionals, not only from the conservation and restoration area, but also chemists, physicists, museologists and art historians.

The master classes will focus on different analytical techniques and each class will have a different lecturer. The list isn’t closed but we can confirm the presence of several lecturers from different areas:

*Ana Velosa, Analysis of mortars and glazed tiles – methods and results (using XRD) Civil Engineering Department, Aveiro University
*António João Cruz, Pigment analysis (using optical microscopy, SEM–EDX, microchemical analysis) Conservation and Restoration Department, Tomar Polytechnic Institute
*Luis Bravo, New imaging technologies applied to cultural heritage (using Photography, multi–spectral–analysis, photogrammetry, X–ray) Conservation and Restoration Department, Portuguese Catholic University, Porto
*Maria Filomena Guerra, Analysis of artworks based on the application of elemental and isotopique techniques – case–studies, CNRS, Laboratoire du Centre de Recherche et de Restauration des Musées de France – UMR 171 Palais du Louvre, Paris (FR)
* Maria Luísa Carvalho, XRF in the study of cultural heritage, Atomic Physics Center of the University of Lisbon
*Vânia Muralha, RAMAN in the study of cultural heritage, Conservation and Restoration Department, New University of Lisbon

Each master class will be three hours, and it will be possible to attend selected classes or the entire course.

This Summer University is organized by GEOBIOTEC (GeoBioSciences,
GeoTechnologies and GeoEngineering – UA) and “Projecto TACELO” (PTDC/HIS-HEC/111825/2009).

The website is still under construction; for more information please contact bidarra.ana@gmail.com.
CONFERENCE REVIEW

Documentation conference

by Maria Franzon, National Museum of Fine Art, Stockholm (Sweden)

A one day seminar on conservation documentation was held at the National Museum of Fine Arts in Stockholm November 17th 2011. Over 110 participants from all the Nordic countries attended and the seminar was made possible by a generous grant from the Syskonen Bothéns Stiftelse. The seminar addressed several aspects of digitized documentation for conservation purposes. Starting with a session on standardization and terminology in the field of conservation, the day continued with conservation documentation within larger collection management systems, such as Museumplus and Primus. A couple of globally funded Open Source platforms were presented, a joint research database project called European Research Open System (EROS) and Conservation Space, a platform still in its development phase. Also The Conservation Tracker system, a conservation database system was presented in the open source session. The day was concluded with three presentations of purpose built image based system for conservation documentation; Dinspector, KD tools and a yet unnamed inspection/monitoring system, partly based on the software Metigo map. The seminar was very successful and brought together not only conservators, but curators, registrars, photographers, archivists as well system administrators working within the conservation field.

A link to the program (in swedish): http://api.ning.com/files/mW8NxfD7D-OQHGFcOHz6fWyvkzR7rT9HipMqn8kAsKoVgKoZ7z9okTFllmAmWmFX082q3ILBDXJ-g*rkek7*245io919S9zG/ProgramDokumentationsseminarium.pdf

Maria Franzon
Maria.Franzon@nationalmuseum.se

CONFERENCE REVIEW

FÄRGFORUM: colour forum 2011

by Karin Calissendorff, Mariestad (Sweden)

This year’s theme of Colour Forum (Färgforum) 2011: Architectural Paint Research (APR) – experiences and application

On 15–16 September the conference Colour Forum was held for the second time, arranged by National Heritage Board in collaboration with Craft Laboratory, University of Gothenburg and the National Property Board. By Colour Forum was held in the National Heritage Board’s new offices in Visby two years ago. The then newly established forum for colour and National Heritage Board’s modern premises was a successful combination that created a wish for continuous APR-meetings. Over fifty visitors and a well-filled two-day program showed that the interest in
knowledge sharing within APR is large. This time it was held at Dacapo (Craft Laboratory) in Mariestad. Like last time, National Heritage Board’s Kathrin Hinrichs Degerblad was the spider in the web. The cooperation between the organisers offered a well-planned program. The following summary gives an idea of some of the presentations that the program offered.

Day one began with a welcome lunch and presentation by Tom Granath, teacher in traditional architectural paint coatings. Craft Lab expansive activity was described and the programs that is held there. Craft Laboratory is linked to the University of Gothenburg and courses held here focused on the preservation of traditional crafts. In the presentation, the focus is laid on the new course “Traditionally, architectural coatings” as Tom Granath each year is arranging together with Jon Brænne, a visiting professor and researcher at NIKU (The Norwegian Institute for Cultural Heritage Research in Oslo). The course is on higher education-level and is addressed to painters who want to deepen their knowledge of traditional painting and architectural interest.

In this context, Jon Brænne introduced the subject APR, which was described as an international concept of the “archaeology” of colour and architecture. He described the elements included in this discipline, and asked rhetorically if APR wouldn’t become an independent higher education course, and thus, become a specialised profession. He stressed that thorough architectural paint research is dependent on experience, accuracy and is highly multidisciplinary. The person conducting the investigation needs to be aware of the building as a whole and its history and, very important, cooperate with other professionals to gain understanding for both materials and craftsmanship.

Line Bøghøi, conservator at the National Museum in Copenhagen and teacher at School of Conservation (DK) was the next speaker. She spoke about a large-scale APR-project in Denmark in a mansion from the 1700s with lavishly decorated interiors. Using the results from the colour investigations, the interiors will be reconstructed to a previous (or original) look. She described several instances where good contact in the project with all other professional groups, from historians to decorative painters, has been essential for achieving good results.

Edwin Verweij, conservator of NIKU in Oslo, also spoke about the importance of a thorough investigation at the reconstruction of architectural coatings. His example was about an exterior paint–surface of an antiquarian facade in Norway. His project culminated in anti-climax, the purchaser of the thorough investigation ignored the research result and recommendations for reconstruction. Verweij wondered why there is money spent on a colour research in the first place (at all?), when the client is clearly not interested in the results.

Helena Grundberg, curator and lecturer in the Department of Conservation at the University of Gothenburg presented her master’s thesis titled “Colour changes in theory and practice. Interpretation of a naturally aged graining”. She wanted to highlight the difficulties she encountered in her colour research in the process of read source material.
Grundberg emphasised that one cannot be enough source and self-critical. Above all, she pointed out that one should not rely blindly on what is being said and written, but keep your senses open and letting the material speak. Because, there is a great risk that irreplaceable art historical values get lost, when previous studies isn`t thoroughly done.

Two representatives from the National Property Board, Catharina Nordenstedt and Hélène Hanes spoke during day two of a reverse perspective: the purchasers. How can a colour research be used, and what are the results of APR in the National Property Board? An interesting example is the reconstructions carried out on “the Skating Pavilion”, designed by A. F. Melander and erected in 1883 on Kastellholmen in Stockholm. An ambitious colour research was carried out by the Stockholm Målerikonservering AB, which resulted in a combination of preserved, uncovered surfaces, reconstructions inspired by the surrounding uncovered original surfaces and modern installations. The outcome is an environment that is regularly used and now able to present an interesting and colourful 1900-century setting.

Summarising reflections: The impression I get from posts and discussions is that the APR field is in a phase where there is much knowledge and ambition, but few buyers. The business of exploring and preserving our built heritage through APR must be better marketed to the potential purchasers. When working in a project where APR is included, we have to face the challenge to show what great possibilities APR can offer. To widen the road for APR, the route is perhaps to show success stories, and not let APR appear as something mysterious and complicated. And above all: to invite our project partners in the conversation and share educational and accurate results.

A thought that was aired in the discussions was the desire for a knowledge base with archive and laboratory that would be accessible and active. Furthermore, increased contact with painters and broadening the knowledge of painting professionals craft was a wish for future development. And again, the returning desire: collaboration and knowledge exchange between the fields professionals!

Karin Calissendorff
karin.calissendorff@yahoo.se

CURRENT AFFAIRS

LEADWHITE: European legislation and its consequences for conservation
by Bernice Crijns, State Agency for Cultural Heritage (RCE) Amersfoort, (NL)

The use of lead white (a toxic pigment) is currently regulated in the EU via REACH. This European Community Regulation for chemicals and their safe use, states lead white as prohibited in paint. The regulation does allow individual European countries to make exceptions for conservation purposes. The United Kingdom and Germany for instance, did introduce regulated use of lead white for conservation projects, but the Dutch government failed to do so. The consequences of this legislation for cultural heritage and its durability are pointed out in an article by the Dutch Cultural Heritage Agency in January 2012. These issues were also presented at the Restauratiebeurs 2011, a biennial conservation fair in the Netherlands. Properties and mixing ability of titanium
white (top row), zinc white (middle row) and lead white (bottom row) in boiled linseed oil (column left), linseed oil (middle column), and poppy oil (column right). Mixtures with yellow ochre, carbon black and caput mortuum were made all the way down on this test board. Photography: Leonieke Polman

Lead white was the most used white pigment for oil paint, until the introduction of titanium white at the beginning of the 20th century. Lead white has no equal in color or durability however. Other white pigments as titanium dioxide or zinc oxide are therefore unable to match the unique chemical and physical characteristics of lead white. This is one of the reasons why many conservation scientists are convinced that we can still enjoy old master paintings like those by Van Eyck despite their 600 year age! Because of the toxic properties, lead white based paint also protects wooden structures against micro-organisms.

The article cites tram carriage conservators desperately wanting to use lead white paint to waterproof the linen roofs – thus keeping this historic means of transportation as an usable historic object for many years to come. The main conclusion of the article is that by lack of proper legislation for conservation purposes in The Netherlands, a risk assessment should be carried out to investigate the overall implications for human beings and the environment, respecting the cultural heritage. Combined awareness, understanding and use of lead white has to lead to an alternative approach to maintain the authentic materiality of our cultural heritage. This might result in a Dutch exemption on the European legislation after all.

Bernice Crijns has been interviewed on this matter for a national Dutch newspaper (in Dutch):


Please refer to www.collectiewijzer.nl for more information and discussion possibilities.

An illustrated journal of reconstruction of lead white manufacture can be found on: http://www.naturalpigments.com/vb/content.php/181-Stack-Process-White-Lead
CURRENT PROJECTS

MANOR HOUSE EIDSVOLL: home of Norway’s constitutional assembly, now being restored to its 1814 appearance

by Kristin Solberg The Norwegian Institute for Cultural Heritage Research (NIKU), (Norway)

The Eidsvoll manor, situated north of Oslo, is a large wooden building built as the residence for Carsten Anker, the owner of the Eidsvoll iron works. When he and his family moved from Copenhagen and into the house in 1811, it was still in the process of being furnished and decorated. These were dramatic times in Europe, so also for Norway, which struggled for her national sovereignty. During the spring of 1814 Anker generously allowed a hastily appointed national assembly to use his home for their negotiations. This resulted in Norway’s new constitution and independence from Denmark. Because of these important events, the Eidsvoll manor has been a national monument since the 1850’s, and as a consequence of its national importance, the building has undergone three major renovations celebrating the succeeding constitution jubilees every 50 year. The sad result of all this well-intended care, is that there are no original surfaces left in the house, all wooden panels are stripped of old paints and all wallpapers are gone.

In 2014 the Eidsvoll Manor will play a central part in the bicentennial commemoration and the house is being renovated again on the Governments appointment (commission?), with the purpose of restoring the building and its interiors to the 1814 situation. Historic- and architectural surfaces research preceding the works have resulted in more knowledge of the original look than expected, and makes reconstruction of paints, colours and wall-papers with authentic materials and methods possible. NIKU are currently busy replicating paints for the interiors, producing test boards of linseed oil paints, tinted with found pigments like lead white, carbon black and verdigris. Controversial as it may be, these toxic materials are necessary to imitate the original paints which are so important visually in interiors. We look forward to present the result of our efforts to recreate credible 1814 interiors at Eidsvoll manor house in 2014.

Kristin Solberg

On site assessment of reconstruction paint test boards at Eidsvoll Manor House. Photography: Norwegian Institute for Cultural Heritage Research (NIKU)

CURRENT PROJECTS

Current Architectural Paint Research at Colonial Williamsburg
The Thomas Everard House, Colonial Williamsburg, Virginia (USA). photograph from research.history.org, Colonial Williamsburg website

At the Colonial Williamsburg Foundation (CWF) in Virginia, paint research continues to be a crucial step towards understanding the physical history of original 18th-century buildings in the collection, and to accurately interpreting their colors to reflect Williamsburg as it may have appeared during the American Revolution. A comprehensive study of exterior finishes was completed in March 2011, and this past year we have moved on to the study of interior finishes in buildings where original elements survive. At CWF, paint research is a collaborative task, carried out by Kirsten Travers in consultation with Susan Buck and under the direction of the architectural historians led by Edward Chappell. All projects involve a combination of cross-section microscopy (with reflected visible and ultraviolet light), fluorochrome staining, polarized light microscopy, and colorimetry.

After completing work on interiors of the Palmer, Finnie and Ludwell-Paradise houses, we have begun a paint study of the Thomas Everard House, a more complex single-story wood frame house with much of its original woodwork. Built for John Brush, the public armourer, from 1718–1720, the house was occupied by a series of owners including Thomas Everard, the mayor of Williamsburg, who resided there from c.1756 until his death in 1773. The paint history of the house was studied during the CWF restoration in 1949, and again in 1991, so the present investigation has been a unique opportunity to re-examine data from previous studies using additional advanced techniques.

View into the parlor in 1952 (left) and paint-out of the reconstruction finishes in 1991 (right). Both photographs from research.history.org, Colonial Williamsburg website.

Our current research sheds light on the evolution of interior spaces through successive owners. For instance, comparative paint stratigraphies contribute to understanding that in the first-floor northwest parlor, the wainscot and chimneybreast paneling post-date the chair rails (see fig. 1). This renovation is believed to date to Thomas Everard, as documentary evidence, including several invoices for building and paint supplies from 1769–1773, suggests an extensive construction campaign was taking place. The paint evidence further suggests that Everard decorated his newly renovated parlor with an expensive and fashionable verdigris-based green paint. This was already discovered in the previous studies and
replicated in the 1990s. However, this current study will build on and refine work on the hand-ground verdigris green paint that was undertaken for the past replication. Our analysis is still ongoing, and since accurate color measurements could not be obtained for the green paint (due to the tendency of verdigris to oxidize and turn brown with age), we plan to replicate a sample using the materials identified through the investigation. The Everard House has proved to be a fascinating, complex study, and this year we will explore more interiors at CWF to deepen our understanding of these buildings and their finish history.

Cross-section photomicrographs of paint samples collected from the Everard parlor chair rail (left), and wainscot (right). Reflected visible light, 100x. photograph by Kirsten Travers, Colonial Williamsburg Foundation.

MASTERCLASS

Care and Conservation of Modern & Contemporary Outdoor Sculpture

Masterclass with Derek Pullen and Lyndsey Morgan
10–12 May 2012, Fundacao de Serralves, Porto (Portugal)

Registration is open (till 16 April) for the masterclass on "Care and conservation of modern & contemporary outdoor sculpture", with Derek Pullen and Lyndsey Morgan, both former TATE conservators.
This course takes place between 10–12 May 2012, in Porto, Portugal, and provides a practical approach towards this subject, based upon the professors two decade’s experience.
Besides case–studies, the programme includes two site visits to circa 50 sculptures, allowing for on–site discussion.

CALL FOR PAPERS

8th CONFERENZA DEL COLORE: September 13–14, 2012, Bologna, Italy

Abstract deadline submission February 6, 2012.
More information is also available on the GdC website:
http://www.gruppodelcolore.it/index.php?option=com_content&view=article&id=50&Itemid=57&lang=en

CALL FOR PAPERS

Colour in the 17th and 18th centuries

Berlin, Technische Universität, June 28 – 30, 2012
Deadline: Feb 27, 2012
**UPCOMING EVENTS**

**CONFERENCES, MEETINGS, CALL FOR CONTRIBUTIONS**

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**ICOM-CC WORKING GROUP SCULPTURE, POLYCHROMY, AND ARCHITECTURAL DECORATION**
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<td>March 2012</td>
<td>Barcelona</td>
<td>IRUG</td>
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<td>Users Group</td>
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<td>3Rd International Conference on Surface Metrology : Surfaces</td>
<td>March 2012</td>
<td>Annecy</td>
<td>ICSM'2012</td>
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<td>Metrology – means &amp; methods</td>
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<td>IIC Nordic Group: NKF's XIX International Conference 'Planning to</td>
<td>October 2012</td>
<td>Oslo (Norway)</td>
<td>'Planning to Move? Processes and Consequences for Collections, Objects and Society’</td>
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<td>Move? Processes and Consequences for Collections, Objects and</td>
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<td>Oslo (Norway), 15–17 October 2012</td>
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CALL FOR PAPERS

AZULEJAR 2012: 10-12 October Aveiro (Portugal)

The Organizing Committee of AZULEJAR 2012 invites you to participate in the International Conference that will take place in Aveiro and Ovar.

This first edition will be participated by lecturers, researchers, professionals and students that dedicate themselves to the study of glazed ceramic tiles and the corresponding construction systems. This is an event promoted by the FCT research project AZULEJAR.

In this event themes will encompass both ceramic glazed tiles and mortars taking into account aspects such as historic evolution, material studies, conservation and restoration and the presentation of case studies.

This meeting clearly aims towards the promotion and discussion of new ideas and synergies that may contribute towards further research. abstracts can be submitted before March 2. More information on www.azulejar.web.ua.pt (in Portuguese and English)

CALL FOR PAPERS

The Decorated School in Europe

I am soliciting paper proposals for a panel tentatively titled "The Decorated School in Europe" to be presented at the 2012 European Educational Research Conference in Cadiz, Spain. September 18-21. This will contribute to sessions coordinated by Network 17 of the ECER 'Histories of Education. See http://www.eera.de/networks/

My own paper will be based on progress so far in defining and identifying examples of 'decoration' in school buildings in the UK. This is ongoing work supported by the Arts and Humanities Research Council(AHRC). See www.thedecoratedschool.blogspot.com

Ideally, papers from different regions of Europe will present data that is already evident about murals, sculptures, glass, textiles, and other media which resulted from artists and designers collaborating with teachers and / or architects in the design of school buildings. The result will strengthen the possibilities of gaining further research funding in an international context.

Please contact me directly with ideas and suggestions.

The proposals need to be submitted by February 1st 2012.

Dr Catherine Burke
Senior Lecturer in Education
Faculty of Education
University of Cambridge.

cb552@cam.ac.uk
The furniture conservator is regularly called in to make a piece of furniture usable or complete again. This may involve replacing deteriorated or missing parts. In this work there can be an overlap between techniques used in the original manufacture of an object and those used for its repair. Considering all the different crafts used in furniture making this can be quite a challenge. Conversely, there may be sound reasons for not using the same techniques and materials as used originally.

- What are the most appropriate techniques and materials?
- Should we use the same traditional materials and techniques or modern materials?

The use of traditional techniques and materials for a replica is often a unique ‘learning experience’ to the conservator and may lead to insights in the fabrication of the original.

On the other hand there is a bewildering amount of moulding and casting materials available to today’s conservator that may offer an alternative approach to the conservation of the object.

- How can one make a sensible choice based on key features like chemical or temperature effects, dimensional changes, permanence, cost, and health and safety?

Going even further; for objects too fragile to be touched 3-D scanning and 3-D modeling techniques may seem an option, but what are the practical aspects one should be aware of?

Not only does the process cover a wide range of techniques and materials to master, the principles or motivation behind reproduction and reconstruction may also differ depending on display/interpretation context, and curatorial intentions and imperatives.

- What can be the guiding principles for producing a replica?
- What are the most relevant ethical considerations?

There is an obvious difference between the exact copying of a missing casting or moulding and the total replication of an object based on an historic design or sketch. The functional nature of furniture, and related objects, creates a very different dynamic as compared with the conservation of, for example, fine art objects.

- How much interpretation is permissible in the process of reproduction?

We are looking for:

- A selection of talks giving an overview of techniques and materials available to and used by furniture conservators for replication and reconstruction.
- We also hope to hear about the underlying principles of what makes a good replica.
- Ethical considerations and problems encountered during reproducing could give interesting talks.

All abstracts should be 250–300 words, include the title, the authors' names, professional titles and affiliations and submitted for consideration to: info@ebenist.org– Deadline for abstracts and posters May 1, 2012.

Presentations will be 20 minutes in length and papers will be published.
after the conference in the Ebenist Postprints. Authors will receive a response after May 15th. Draft manuscripts will be required by July 1, 2012. Final manuscripts will be due at the symposium in November 2012. Please feel free to contact us directly by email to discuss ideas or topics.

CALL FOR SUBMISSIONS
THE LOW COUNTRIES SCULPTURE SOCIETY: 2012 Conservation Award

The Low Countries Sculpture Society is an association focusing on the art historical, art technological and conservation aspects of sculpture and architectural objects in Belgium, The Netherlands, United Kingdom, Ireland, Germany, France, Italy, Spain and Scandinavian countries. As part of their annual international conference in Rome, they will be organizing a study tour and visit to the Carrara marble quarries in June 2012. The Call for Papers: International Conference in Rome and Carrara 5–8 June 2012 "Carrara Marble and the Low Countries, Late Middle Ages–2012" The Academia Belgica, Roma The Royal Netherlands Institute in Rome The Low Countries Sculpture Society, Brussels and a series of Belgian and Dutch universities. Potential speakers are invited to submit a proposal of maximum 200 words with a brief CV (no more than a few lines) to the conference organisers Emile van Binnebeke (e.vanbinnebeke@kmkg-mrah.be) and Léon Lock (leon.lock@asro.kuleuven.be). More information on www.lsculpture.org

On the occasion of the tenth anniversary of the Low Countries Sculpture Society in 2012, it launches an Award of € 2,500.00. In 2012 this Award will commend a conservation project that was finished during the years 2002–2012 on a sculpture in any material that has a physical or historic connection to the Low Countries, produced in any time between Classical Antiquity and today. This can include sculptures from outside the Low Countries, currently in a museum or another publicly accessible space in the Low Countries. Conservation is one of the pillars of the action undertaken by the Society in the last ten years. During the events organised by the Society, such as field visits and conferences, the Society has systematically considered conservation issues and practices and encouraged reflection on these. The Society hopes to increase public awareness of current conservation practices and stimulate international debate about these amongst conservation professionals. The award itself should serve to co-finance a future conservation project of the award recipient that would otherwise not be undertaken for lack of funding. It should be noted that the Award will be given to an individual conservator, not to an institution. This means that conservators who are employed by a public institution that does not allow them to work outside their institution should refrain from participating.

Award Ceremony
On Wednesday 14 March 2012 at 6.30 pm in Gent, Belgium, on the occasion of the Tenth Anniversary Lecture and Dinner of the Low Countries Sculpture Society.

Nomination of the award winner
Criteria that can play a role in the selection of the winner are amongst others:

* Methodological approach (how to achieve a balance between the possible use of scientific methods, full understanding of the problems and possibilities for conservation, knowledge of the production techniques and historic background of the object)
* Problem definition (with use of scientific methods to establish the problem)
* Determination of possible solutions
* Argumentation of chosen solution
* Quality of the planning / the documentation / the execution
* Respect for original substance and historical strata
* Long term approach, how to distinguish symptoms and causes
* Importance of intervention
* Appropriateness of techniques used during intervention
* Interdisciplinary and/or innovative character
* Location of intervention: why in situ or in workshop?
* Quality of the presentation to the public
* Preventive conservation

A jury, independent of the Low Countries Sculpture Society’s Organising Committee, will select a winner on the basis of the application form filled in by the conservator. The jury may allow itself not to determine a winner or to give a special price to a runner-up. The jury’s deliberations happen behind closed doors and its decisions are irrevocable and taken by simple majority. In case of equal votes, that of the jury’s president will be the casting vote. In case of absence of the president, the oldest member of the jury will assume the presidency.

President Count Rodolphe de Looz-Corswarem, president, European Historic Houses, Brussels

Members Dr Emile van Binnebeke, curator of sculpture and furniture, Royal Museums of Art and History, Brussels
Dr Helena Bussers, former director, Royal Museums of Fine Arts, and president of the heritage acquisitions committee, King Baudouin Foundation, Brussels
Robert van Langh, head of conservation, Rijksmuseum, Amsterdam
Myriam Serck-Dewaide, former director, Royal Institute of Cultural Heritage, Brussels
Pier Terwen, independent conservator and historian of sculpture, Leiden
Catherine Van Herck, independent conservator of sculpture and painting, Antwerpen

The Low Countries Sculpture Society invites conservators to submit their favorite project for nomination.

Closing date for project submissions: Wednesday 22 February 2012 at 4 pm (CET)

CONFERENCE ANNOUNCEMENT

IIC Nordic Group – NKF’s XIX International Conference 15th – 17th October 2012 Oslo, Norway

Planning to move? Processes and consequences for collections, objects and society

The main conference theme is the planned transport of objects and collections. This congress aims to be a professional commentary on society’s desire to relocate objects of cultural heritage value: collections, individual objects, buildings and other built structures.

Museums and other institutions from several Nordic countries have extensive relocation projects, either planned or underway. This initiative from the IIC Nordic Group – NKF aims to bring together the preservation community and colleagues.
from other professions to share knowledge and experiences on issues connected with relocation.
Full papers during the conference will be in Norwegian, Swedish, Danish and English. Scandinavian presentations will be simultaneously translated to English. http://www.nkf-n.no/index.php?option=com_content&view=article&id=115:nkfs-xix-international-congress&catid=77:kongress-2012&Itemid=267

CONFERENCE ANNOUNCEMENT

CONSERVATION IN THE 19th CENTURY May 13th – 16th 2013, Copenhagen, Denmark

at the National Museum of Denmark, Copenhagen
More information on: http://www.natmus.dk/sw89155.asp

CONFERENCE ANNOUNCEMENT

EUROPEAN PAINTED CLOTHS C14TH – C21ST: pageantry, ceremony, theatre and domestic interior

at Kenneth Clark Lecture Theatre, The Courtauld Institute of Art, London Friday 15 June (time tbc) Saturday 16 June (time tbc)

This two day conference will explore the use of painted cloths in religious ceremony, pageantry, domestic interiors and scenic art. It will focus on their change of context and significance from the fourteenth to the twenty-first century exploring their different function, materials, and method of creation.
The keynote presentations will be:

✴ Dr Roland Krischel (Wallraf-Richartz-Museum & Fondation Corboud, Cologne, Germany): The Role and Significance of Timpani Both Sides of the Alps
✴ Jo Kirby Atkinson (Scientific Department, National Gallery, London): The Trade and Import of Painted Cloths in 15th/16th Century London
✴ Sir Nicholas Mander (Owlpen Manor, UK): The Painted Cloths at Owlpen Manor, Gloucestershire
✴ Hilary Vernon Smith (Royal National Theatre, UK): The Changing Practice of Scenic Painters in England

Peer reviewed papers presented at the conference will be published by Archetype Books

Organised by Christina Young (The Courtauld Institute of Art) and Nicola Costaras (Victoria & Albert Museum)

Ticket/entry details: £65 (£25 Courtauld staff/students and concessions). Book online or send a cheque made payable to ‘Courtauld Institute of Art’ to: Research Forum Events Co-ordinator, Research Forum, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, stating the event title ‘European Painted Cloths ’ conference. For further information, email ResearchForumEvents@courtauld.ac.uk
CONFERENCE ANNOUNCEMENT

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
WEBSITES AND RESOURCES

Colonial Williamsburg
http://www.history.org/history/institute/institute_about.cfm

OUTDOOR PAINTED SURFACES PROJECT: online publication and video

The Outdoor Painted Surfaces project, part of the GCI’s research on the conservation of modern and contemporary art materials, will aim to improve significantly conservators' understanding of the paints used for twentieth- and twenty-first-century outdoor painted works of art and to establish procedures that could be employed to improve their preservation.

PAINTED STONE OBJECTS: online publication

Swedish publication on painted stone objects within the Swedish Cultural Heritage

A report from the Swedish Department for Cultural Heritage has been published online: http://www.dialog.raa.se/cocoon/forlag/visa.html?id=3084
The report focuses on the painted surface as a protection layer as well as part of cultural history.

EUROPEAN CEMETERIES ROUTE: website

The Association of Significant Cemeteries in Europe is an European network with the objective of promoting cemeteries as part of the heritage of humanity and increasing awareness of the importance of significant cemeteries in Europe. Their research is reflected in a route connecting historic cemeteries on Continental Europe. This ‘European Cemeteries Route’ has recently become a Cultural Route of the Council of Europe. The Route is an effort to recover, maintain and make available the most significant cemeteries of the Continent to the public. Instead of being an fixed pre-established circuit, this Route offers a wide variety of cemeteries already opened to the public to disclose the European funerary heritage.

Nowadays, the Route is formed of 63 cemeteries, located in 50 cities of 20 European countries. However, this list is dynamic since other members of ASCE are in the process of joining and are eligible to be part of the Route at any point in time.

A description of the European Cemeteries Route can be found on their website www.cemeteriesroute.eu, as well as news and events on cemeteries, funerary monuments and conservation/preservation activities, for example most recently a post on the conservation of the 16th c fresco by Bartolomei Cesi at the cemetery of Certosa (Italy).
COMMUNITY PROJECTS: collaboration with conservation specialists

The Firmeza Foundation is a charitable organization that initiates the creation of artworks in unexpected places. It collaborates with local people to use art as a tool to inspire, create beauty, combat prejudice and attract attention. Two artists are creating murals on the houses and buildings in the shanty towns of Rio de Janeiro, Brazil. The murals are realized as large community projects involving the inhabitants of the towns. More on www.favelapainting.com (in English). This particular project might be far from the average architectural conservators’ practice, but a recent Unesco/UN–Habitat project in India shows that conservation specialists are increasingly working together with community workers in projects where world heritage protected architectural structures are now inhabited by the poorest. The report is worth reading, also if your preservation/conservation work isn’t located in a socially and economically challenged area: http://unesdoc.unesco.org/images/0019/001915/191526e.pdf

Working Group SCULPTURE, POLYCHROMY, AND ARCHITECTURAL DECORATION

MEMBERSHIP INFORMATION

The Working Group Sculpture, Polychromy, and Architectural Decoration is concerned with the conservation of painted three–dimensional objects of stone and wood as well as architectural paint surfaces in historic interiors. A major focus of the Working Group is the link between the object and the environment. Spread the word and encourage your colleagues, working partners or other enthusiasts to join the working group via http://www.icom-cc.org/38/working-groups/sculpture,-polychromy,-and-architectural-decoration/

ICOM–CC On–Line

Members are encouraged to join the Working Group on–line at www.icom-cc.org using the ‘blue button’ prominent on the Sculpture, Polychromy, and Architectural Decoration home page. There you will also find up–to–date information about ongoing events and the activities of the Working Group. We are also encouraging members, and non–members alike, to make use of the ICOM–CC Forum. Postings can be made to individual Working Groups or to all Forum members generally.
CONTACT INFORMATION

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