

ICOM Committee for Conservation
Paintings I and II

Comité de l'ICOM pour la conservation
Peinture I et II



PAINTINGS I / PEINTURE I

CONSERVATION & RESTORATION OF PAINTINGS
CONSERVATION & RESTAURATION DES PEINTURES

PAINTINGS II / PEINTURE II

SCIENTIFIC STUDY OF PAINTINGS - METHODS AND TECHNIQUES
ÉTUDES SCIENTIFIQUE DES PEINTURES - MÉTHODES AND TECHNIQUES

Contents	Page
From your Co-ordinators	2 - 8
Paintings I	8 - 10
Paintings II	11 - 14
Forthcoming meetings, calls for papers	14
Courses	15
Recent and forthcoming publications	16
Internet news	17
Contact addresses	18

From your co-ordinators

Anne Rinuy & Alan Phenix

Dear Colleagues

This is just the second Paintings I & II Newsletter of the current triennial period. We can assure you, however, that we have not been idle. There has been plenty of activity within the Working Groups, both with the organisation of the joint interim meeting '*Deterioration of Artists' Paints: Effects and Analysis*' which was held in London in September 2001, and with preparations for the triennial meeting in Rio de Janeiro later this year. We will return to the interim meeting shortly, but for now the focus is very much on running the Working Groups in the build-up to the Rio triennial meeting in September. By the time this newsletter reaches you, we will have processed and edited all the full papers that have been submitted and we can announce here the provisional programmes for the Paintings I and Paintings II sessions at the conference. Each of us will comment in more detail later about the particular themes of papers within our own groups, but it is reassuring to observe that ICOM-CC remains an important venue for the presentation of research in the fields of technical study and conservation of paintings. Overall, the number of paintings-related papers submitted to the Rio de Janeiro meeting has been high - nearly 40 - and it is something of a relief that the quality and quantity of papers does not seem to have been adversely affected by us running a substantial interim meeting. Indeed, some of the papers that were presented at the London interim meeting have been worked up for full publication in the Rio Preprints.

Having said this, however, some things have shown themselves during this triennium that may have a bearing on the long-term future of the Working Groups, and this is a subject that we have been considering for some time. At the most immediate level, the number of acceptable finished papers for WG Paintings I at Rio was disappointingly low, and Alan will comment on this further in his editorial later. A good number of the papers submitted to Paintings II could equally well be presented under Paintings I. It has become apparent to us that the two Paintings Working Groups are so closely linked by subject matter that it no longer makes sense for them to exist as separate entities within ICOM-CC. We think, therefore, that there is a strong case for merging the two Working Groups into a single new super-group called something like *Paintings: Scientific Study, Conservation and Restoration*. We think it would be useful to retain some of the present research area specialisms that operate within both Working Groups, namely *Icons, Modern & Contemporary Art*, but suggest combining *Flexible Supports* and *Rigid Supports* into one new research area called *Structural Conservation of Paintings*. We think also that the specialism of scientific/technical examination should be retained as a specialist research area perhaps called something along the lines of *Technical study of paintings and painting materials*. We have put this proposal to the Directory Board of ICOM-CC and are waiting for its opinions and advice. There are some inevitable constitutional issues

that would arise from such a merger, not least the question of co-ordinators and assistant co-ordinators (how many should there be? what would be the process of election? etc., etc.) We feel that a merger of Working Groups Paintings I and II would give us much more focus and flexibility, and would eliminate some of the ambiguities of the current situation.

Your opinions requested

We cannot, however, implement this change without seeking the approval of members, at the very least. We ask, therefore, for your views on the possible merger of the two Working Groups. It would be very helpful to us to hear what you think about the future, about the kinds of things the Working Group(s) should be doing, and so on. Please send any comments you might have to either of us via our contact addresses at the end of the Newsletter.

In recognition of the common ground between Paintings I and Paintings II in many of the papers submitted to the Rio conference, we will be proposing to the Directory Board of ICOM-CC that we hold a joint session of the two working groups. This would also provide an appropriate forum at which a decision about whether to merge (or not) can be taken, with the maximum involvement of the membership.

Chers membres

Nous avons beaucoup de nouvelles à vous annoncer dans cette deuxième chronique des groupes PI & PII. C'est la raison pour laquelle les passages qui nous apparaissent comme étant les plus importants dans les différents éditoriaux sont produits également en français. Cette année, nous avons consacré énormément de temps à nos deux groupes « peintures », que ce soit pour l'organisation de notre colloque intermédiaire intitulé «*Détérioration des peintures d'artistes : effets et analyses*» ou pour la préparation de la réunion triennale de Rio, dont nous annonçons plus loin, avec le plus grand plaisir, la liste des conférenciers de nos deux groupes, ainsi que le titre de chacune de leurs présentations.

Le nombre d'articles proposés pour la conférence de Rio était élevé - 40 environ - et il est à souligner que la qualité et la quantité des propositions n'a nullement été affectée par notre colloque intermédiaire. Bien au contraire, certaines présentations ont été encore développées pour la publication de Rio.

Alan, cependant est déçu du petit nombre d'articles acceptables soumis pour publication dans le groupe PI, et commentera ceci plus loin, dans son éditorial.

Quelques articles soumis au groupe PII auraient aussi pu être présentés dans le groupe PI. Ceci nous poussés à réfléchir à l'avenir de nos groupes. La conservation est un sujet si complexe et si délicat que nous sommes convaincus que les restaurateurs et les scientifiques (en conservation et en histoire de l'art) doivent travailler plus que jamais en étroite collaboration. Nous pensons que nos deux groupes sont si intimement liés qu'ils n'ont plus de raison objective de rester séparés au sein de l'ICOM-CC. Nous songeons donc sérieusement à une réunification des deux groupes en un super-groupe intitulé par

exemple : « Peintures : étude scientifique et conservation-restauration ». Nous croyons cependant qu'il est important de garder tels quels les domaines de recherche spécialisés « icônes, art moderne et contemporain », de combiner par contre « supports flexibles et supports rigides » en un seul domaine « conservation structurelle des peintures » et de créer un nouveau domaine de recherche « étude scientifique des peintures et de la matière picturale ».

Nous avons soumis cette proposition au comité directeur de l'ICOM-CC et attendons sa réponse officielle. Il faudra bien sûr discuter du nombre de coordinateurs et assistants nécessaires pour un tel groupe, et de bien d'autres formalités à régler. Nous sommes cependant convaincus qu'une réunification nous donnerait plus de flexibilité et permettrait de mieux coordonner les travaux d'étude. Poursuivant cette idée, nous avons proposé au comité directeur de réaliser une session commune PI & PII à Rio le jeudi matin, offrant ainsi une occasion de discuter de cette proposition avec les membres.

Votre opinion est la bienvenue !

Dites-nous ce que vous pensez, concernant la réunification éventuelle des deux groupes, bien entendu, mais aussi sur le futur du (des) groupe (s), sur les développements souhaités, etc. Il est d'autant plus important que vous nous témoigniez vos idées que tous les membres ne pourront certainement pas venir à Rio. Alors, à vos plumes ! Tout commentaire est à adresser à l'un d'entre nous à l'adresse indiquée à la fin de la chronique.

Working Group and ICOM-CC membership: Possible changes to the conditions of membership

It is worth us drawing to the attention of Working Group members some important information that was included in the last overall Newsletter of ICOM-CC. This concerns some possible changes to the membership structure of ICOM-CC which will have an effect on the large number of Working Group members who are not yet members of ICOM. The piece from the last ICOM Newsletter is repeated here, in edited form:

"Membership of ICOM, the National Committees, and the International Committees and their Working Groups is neither straightforward nor streamlined. It is a confusing matter to both current and potential members and is perhaps a source of lost revenue to International Committees as their subvention from ICOM is tied to their number of voting members. It is an issue that was hotly debated at the ICOM -CC meeting of the Directory Board and Working Group Co-ordinators in Rome in November 2000. The Directory Board is addressing the problem with the following strategies:

- *redesign the application form and produce one that can be downloaded from the ICOM -CC Web site*
- *review current membership with the intention of maximising the voting members of ICOM-CC*
- *consider a new category of association with ICOM-CC.*

The ICOM -CC Directory Board discussed membership issues and in May put forward two proposals:

- *members of Working Groups should be members of ICOM, and*
- *a new 'Friend of ICOM -CC' membership category should be introduced.*

The Board proposes that, for an annual fee of US\$30.00, a member of the Friend of ICOM -CC category would be able to take part in activities of the Committee and one Working Group but would have no right to vote in elections. Also, the following benefits could be offered:

- *the possibility of participating in the ICOM-CC Triennial Meetings at a reduced fee*
- *electronic ICOM -CC Newsletter*
- *electronic Newsletter from one speciality Working Group of their choice*
- *electronic information about all Interim Meetings of Working Groups*
- *and electronic information about meetings and Triennial Meetings of the Committee."*

The implication is that, if Working Group members are not members of ICOM, they will either have to pay the US\$30.00 to become a Friend of ICOM -CC, or else cease to be considered as a member of the Working Group. Just exactly how the new membership system will operate in practice, we do not yet know. This is just to warn you all that changes are afoot, and if you want to be certain of remaining a Working Group member, **join ICOM now!!!!**

Another membership matter also under consideration is that of **student members**. The Reform Task Force (RTF) of ICOM has proposed a category of *Student Membership* of ICOM and the Directory Board of ICOM-CC fully supports this. At the General Assembly in Barcelona the ICOM Statutes were revised under Article 6, Paragraph 6 to read:

'Student members shall be persons admitted to this category of membership by a National Committee in accordance with guidelines established by the Executive Council. Student members shall have no right to vote or to be candidate for election to any office within ICOM'.

The ICOM Executive Council has not yet drawn up the guidelines nor are the National Committees yet geared to implement this new category. While awaiting the Student Membership category, the ICOM -CC Directory Board suggests that students enrolled in recognised conservation training programmes contact Isabelle Verger at the ICOM -CC Secretariat in Rome to obtain 'Friend of ICOM-CC' status. If you are involved in conservation education, please draw this new possibility to the attention of your students.

Adhésion au groupe de travail et à l'ICOM-CC: modifications des conditions

Seul un nombre restreint de membres des groupes de travail est réellement membre de l'ICOM. Nous attirons donc l'attention des personnes non membres de l'ICOM sur l'information parue dans le dernier bulletin de l'ICOM-CC qui risque d'être lourde de conséquences pour eux, et que nous reproduisons ci-dessous :

La procédure d'adhésion à l'ICOM, aux comités nationaux, aux comités internationaux et à leurs groupes de travail

n'est ni simple ni énoncée clairement. Aussi compliquée pour les membres actuels que pour les nouveaux adhérents éventuels, elle fait perdre des revenus aux comités internationaux car ils perçoivent de l'ICOM une subvention proportionnelle au nombre de leurs membres votants. C'est un problème qui a été vivement discuté pendant la réunion entre les coordinateurs des groupes de travail et le bureau directeur de l'ICOM-CC à Rome en novembre 2000. Le Bureau directeur a décidé de s'attaquer au problème avec les stratégies suivantes:

- remodeler le formulaire d'adhésion et créer un formulaire qui puisse être téléchargé à partir du site Internet de l'ICOM-CC
- passer en revue les membres actuels avec l'intention d'augmenter le nombre de membres votants
- et envisager une nouvelle catégorie de membres associés à l'ICOM-CC.

Le Bureau directeur travaille avec le secrétariat de l'ICOM à Paris à une simplification du système d'adhésion en uniformisant les formulaires utilisés par les comités nationaux, jusqu'à présent différents dans chaque pays. La liste des comités internationaux auxquels il est possible d'adhérer en tant que membre votant déroutent souvent les éventuels nouveaux adhérents. Par ailleurs, la différenciation entre comités internationaux et groupes de travail n'est pas claire. Carla Bonomi, assistante web de l'ICOM, et le Bureau de l'ICOM-CC envisagent de concevoir un autre formulaire qui serait accessible en ligne sur le site de l'ICOM. Un formulaire d'inscription pour devenir membre votant de l'ICOM-CC peut d'ores et déjà être téléchargé à partir du site Internet de l'ICOM-CC.

Prenant en compte ces informations, le Bureau directeur de l'ICOM-CC a discuté des problèmes d'adhésion et a proposé deux solutions:

- les membres des groupes de travail doivent être membres de l'ICOM
- et introduire une nouvelle catégorie de membres « ami d'ICOM -CC ».

Le Bureau propose que, pour 30 \$US, les membres de la catégorie « ami d'ICOM-CC » puissent participer aux activités du comité et des groupes de travail. Ils n'auraient cependant pas le droit de voter aux élections du comité et du groupe de travail. Les « amis d'ICOM-CC » auraient les avantages suivants :

- la possibilité de participer aux réunions triennales de l'ICOM-CC à un prix réduit
- le bulletin électronique de l'ICOM-CC
- le bulletin électronique du groupe de travail de leur choix
- des informations électroniques sur les réunions intermédiaires des groupes de travail
- et des informations électroniques sur les réunions du Bureau et réunions triennales du comité.

Ceci signifie qu'un membre d'un groupe de travail non membre de l'ICOM devra payer 30\$ pour devenir Ami d'ICOM-CC. Dans le cas contraire il ne sera plus considéré comme membre du groupe de travail. Nous ne savons pas exactement comment cela va se passer, mais nous vous

recommandons vivement de **vous inscrire à l'ICOM-CC dès maintenant !**

Le groupe de travail sur la réforme de l'ICOM (RTF) a également proposé une catégorie de membres de l'ICOM pour les étudiants ; le Bureau directeur soutient entièrement cette initiative. A l'assemblée générale à Barcelone, les statuts de l'ICOM ont été révisés comme suit, dans l'article 6, paragraphe 6 :

«Les membres étudiants sont des personnes admises dans cette catégorie par le Comité national conformément aux critères adoptés par le Conseil exécutif. Les membres étudiants ne sont autorisés ni à voter ni à occuper une fonction électorale au sein des organes de l'ICOM».

Ces critères n'ont pas encore été rédigés par le Conseil exécutif de l'ICOM. De même, les comités nationaux n'ont pas encore mis en place cette nouvelle catégorie. En attendant, le Bureau directeur de l'ICOM-CC suggère que les étudiants inscrits dans des programmes de formation en conservation restauration prennent contact avec Isabelle Verger au secrétariat de l'ICOM-CC pour obtenir le statut d' «ami d'ICOM -CC».

ICOM Membership Application forms

The application forms to join the International Committees and Affiliated Organisations are now available on the ICOM Web Site at:
<http://www.icom.org/affiliates.html>
<http://www.icom.org/internationals.html>

Les formulaires pour adhérer aux Comités internationaux et aux Organisations affiliées sont maintenant disponibles sur le site Web d'ICOM à:
<http://www.icom.org/affiliees.html>
<http://www.icom.org/international-f.html>

Electronic mail

In an effort to save costs in producing and distributing this Newsletter we want to circulate it as far as we can by e-mail. For this to be successful we need as many e-mail addresses as possible. We have addresses for most of the members of Paintings II, (Scientific Study of Paintings (Methods and Techniques), but rather few for Paintings I (Conservation & Restoration of Paintings). So, **please send us your e-mail address, now!!!**

Courriel

Nous cherchons à économiser temps et argent dans la production et l'envoi de notre chronique, aussi souhaitons-nous l'envoyer par courriel à tous ceux qui ont accès à ce moyen de communication. **Veillez SVP nous communiquer maintenant votre adresse électronique !**

Interim meetings

The principal activity of both Paintings Working Groups this year has been the organisation of a substantial joint interim meeting. Entitled 'Deterioration of Artists' Paints: Effects and Analysis', the meeting was held on 10th-11th September at the British Museum, London, in collaboration with the Paintings Section of the United Kingdom Institute for Conservation. We think the meeting was a real success with more than 300 delegates from all over the world in attendance. With so many

delegates, we have been fortunate to emerge from the interim meeting with a modest financial surplus, which will help support future activities of the Working Groups.

The programme featured 21 papers discussing various aspects of paint deterioration, from purely scientific studies of deterioration processes and phenomena to more practical discussions of specific forms of deterioration. The first day largely focused on drying oils as a paint binding medium, the mechanisms of curing and ageing of oil paints and the consequences for condition of addition of various materials. To some degree, the background to the first day's proceedings was the problems often associated with 19th Century paintings: drying problems and drying defects, discolouration, sensitivity to cleaning agents, etc. Chemical alterations to oil paints due to ageing and chemical interactions between pigment and binder were also major themes of the first day.

The focus of the second day was more towards discussion of specific deterioration phenomena in the work of a single artist or group of artists, or related to certain pigments, for example smalt, cadmium pigments, lead pigments, arsenic sulphides.

Sadly, the final session of the conference was interrupted by news of the terrible terrorist attacks in the United States. Many of the delegates and speakers were from the USA and the proceedings were respectfully brought to a premature halt. We would like to thank all the delegates for their understanding at the early termination of the proceedings in the light of the terrorist actions in the United States. We extend our sympathies to all those affected by the tragedy whether directly or indirectly. Thank you to everyone who rallied on the second day of the conference to offer help and accommodation to those delegates caught in London.

A volume of Extended Abstracts - summaries of all the papers of around 1500 words each - was produced to accompany the conference. The contents of the Extended Abstracts are listed below on the next page. A few copies of the Extended Abstracts remain and are being offered for sale at cost price. If you would like to order a copy, please contact Alan Phenix.

We would like to thank all the people at UKIC Paintings Section for their hard work and assistance in helping to make the conference such a success. Our thanks must also go to the Corporate Services staff of the British Museum who ensured that everything ran smoothly, even under the most difficult circumstances. They were absolutely superb! Finally, we would like also to express our sincere gratitude to the event's sponsors: Willard Developments Ltd., Linden Nazareth, Archetype Books, L. Cornelissen & Son Ltd., Fine Art Services Ltd., Dr. Nicholas Eastaugh and Valentine Walsh.

The Icons research area also held an interim meeting in the autumn of 2001. Details of this meeting are given later in the Icons section of the Paintings I report.

Colloques intermédiaires

L'activité principale de l'année dernière pour les deux groupes a consisté en l'organisation d'un important colloque intitulé «Détérioration des peintures d'artistes : effets et analyses», en collaboration avec la section Peinture de l'Institut de conservation du Royaume Uni. Il s'est tenu les 10 et 11 septembre 2001 à Londres, au British Museum. Nous avons recueilli un réel succès, avec plus de 300 participants venus du monde entier.

Le programme comportait 21 présentations concernant différents aspects de la détérioration de la peinture. Nous avons des études purement scientifiques des phénomènes et processus de détérioration, côtoyant des discussions plus pratiques de détériorations particulières. Le premier jour a été consacré aux huiles siccatives utilisées comme liant pictural, aux mécanismes de la formation du film, au vieillissement des peintures à l'huile, aux conséquences de l'adjonction d'additifs divers. Ceci correspond généralement aux problèmes que posent les peintures du 19^e siècle : difficultés et défauts de séchage, décolorations, sensibilité aux agents nettoyants, etc. La suite du programme concernait les altérations chimiques de la peinture à l'huile dues au vieillissement, les interactions pigment-liant. Le deuxième jour a été consacré à des phénomènes de détériorations rencontrés plus spécifiquement chez un peintre ou un groupe d'artistes, ou liés à des pigments particuliers, comme le smalt, les pigments à base de cadmium, de plomb, les sulfures d'arsenic.

La session finale a été brutalement interrompue par l'annonce terrible de l'attaque terroriste aux USA. Nous avons arrêté là le colloque, par respect et sympathie pour les nombreux intervenants et participants venant de ce pays, dont l'attente angoissée de nouvelles de leurs proches a duré jusqu'au lendemain matin. Un grand merci à tous ceux qui ont offert aide et logement aux infortunés bloqués à Londres.

Un volume comprenant les «résumés étendus» des présentations, d'environ 1500 mots chacune, accompagnait la conférence. Vous en trouverez la liste ci-dessous. Il reste quelques exemplaires de cette publication à vendre au prix coûtant. Si vous souhaitez en commander un, veuillez svp vous adresser à Alan Phenix.

Nous aimerions remercier chaleureusement toutes les personnes de la section peinture de l'UKIC pour leur énorme travail et assistance afin que la conférence soit un succès. Nos remerciements vont aussi aux membres du British Museum qui ont tout fait pour que tout se passe dans les meilleures conditions, même dans les moments les plus difficiles. Ils ont été magnifiques. Nous exprimons également notre gratitude envers les sponsors : Willard Developments Ltd., Linden Nazareth, Archetype Books, L. Cornelissen & Son Ltd., Fine Art Services Ltd., Dr. Nicholas Eastaugh and Valentine Walsh.

Le domaine de recherche « icônes » a aussi organisé un colloque intermédiaire en automne 2001. Vous trouverez tous les détails dans la section Icônes du groupe PI.

Deterioration of Artists' Paints: Effects and Analysis

A joint meeting of ICOM-CC Working Groups Paintings 1 and 2 and The Paintings Section, UKIC

Extended Abstracts: Contents

Historical reconstructions of artists' oil paint: an investigation of oil processing methods and the use of selected artists' mediums: Leslie Carlyle

Some developments in British paint manufacture over the last two hundred years, and the occurrence of white surface deposits on paintings: Melanie Caldwell

Ageing of oil-based paintings: Jacky Mallegol

Chemical changes in old master paintings: dissolution, metal soap formation and remineralisation processes in lead pigmented paint layers of 17th Century paintings: Jaap J. Boon, Jaap van der Weerd, Katrien Keune and Petria Noble

Pigment-medium interactions in oil paint films containing red lead or lead-tin yellow: Catherine Higgitt, Marika Spring and David Saunders

Effects of additions of mastic, Copaiba Balsam, asphalt or earth pigments on the chemical drying of oil and oil paint: Georgiana Languri, Jorrit van den Berg and Jaap. J. Boon

Descending into details of Th. Rousseau's La descente des vaches (Museum Mesdag, The Hague): Technical Research of a Darkened Painting: Rene Boitelle, Klaas Jan van den Berg, Muriel Geldof and Georgiana Languri

An analytical chemistry and microscopy study on seven darkened Dutch late 19th- and early 20th-Century paintings: Klaas Jan van den Berg, Muriel Geldof, Suzan de Groot and Henk van Keulen

A phenomenological approach to changes in the appearance of paintings: documentation, identification, classification: Susanne Stangier

Goose-skin and orangepeel: alterations of structural texture of objects with japanned surfaces: Maria Brunskog

Pigment/medium interaction: the visible evidence: Spike Bucklow

Visual deterioration in Pre-Raphaelite paintings: Stephen Hackney, Jacqueline Ridge, Joyce H Townsend and Klaas Jan van der Berg

A study of aged dislocated paint layers in Nearing Camp, Evening on the Upper Colorado River (1882) by Thomas Moran: Rebecca Hellen, Maja R. Solajic and Brian Singer

From Munnings to Mondriaan: studies in the deterioration of early twentieth century artists' materials: Ros Whitehouse and Nicholas Eastaugh

Observations relatives aux pigments bleus chez Henri Bles: Dominique Allart, Cecile Oger et Sophie Denoel

The Blackening of Vermilion: a study of the process through the detailed analysis of paint samples: Marika Spring and Rachel Grout

Breakdown Processes of orpiment- and realgar-based sixteenth-century paints: Helene Dubois, Sabrina Meloni, Erika Metz, Barbara Schoonhoven and Arie Wallert

Weeping cadmium paint: a case study: Michael Duffy and Chris McGlinchey

Crystals on portrait miniatures on ivory: Sigrun Thiel and Alan Derbyshire

Paul-Emile Borduas: the blacks and whites of the later paintings (1955-1960): Michael O' Malley and Elizabeth A. Moffatt

The Conservation Cleaning of Acrylic Dispersion Paint Films: Preliminary Investigations: Elizabeth Jablonski, James Hayes and Mark Golden

The ICOM-CC 13th Triennial Meeting in Rio de Janeiro, 22-28 September 2002

General Information

ICOM-CC - The Committee for Conservation of the International Council of Museums - will hold its 13th triennial meeting in Rio de Janeiro, Brazil. It is the first time that this meeting has been organized in Latin America. The organization of the 13th Triennial meeting in Rio is being carried out by ABRACOR - The Brazilian Association of Conservators and Restorers, with the active participation of several government ministries and NGO's.

Toutes les informations concernant la réunion triennale de Rio, ainsi que le programme se trouve également en français dans les sites internet indiqués ci-dessus.

For complete details, see the conference website at: <http://www.icom-cc.org/rio2002>

Languages: Simultaneous translation will be provided in English, Spanish and French.

Grants: Contacts have been made with The Getty Grant Program, as well as other Latin American Foundations, to find travel grants for possible attendants from developing countries. For those interested in having information about the grant process please send as email to grants-rio2002@icom-cc.org.

Category	From March 1 US\$	On site US\$
Member of ICOM	350	400
Non-member of ICOM	430	480

Registration forms can be obtained from the website at: <http://www.icom-cc.org/rio2002/regform.html>

The registration fee includes: The Meeting material, the Opening Cocktail, a Reception at the Indian Museum, the Technical Visits and Meeting's two volume Preprints as well as access to all published papers prior to the conference.

In order to register for ICOM 2002 please fill in the Registration Form and send it to:

Executive Secretariat ICOM-CC Rio 2002

C&M Congresses and Meetings

Rua Marques 3/101 — Humaitá

22260-240 — Rio de Janeiro —

RJ - Brazil

Telefax: + 55 21 539 1214

E-mail: cm@cmeventos.com.br

Contact person: Miriam Teresa Congress Venue

All sessions of the 13th Triennial Meeting of the ICOM - CC will be held at the Hotel Glória

Rua do Russel, 632

Rio de Janeiro, RJ - Brazil

Phone: + 55 21 2555 7272, Fax: + 55 21 2555 7284

Hotel website: <http://www.hotelgloriario.com.br>

E-mail: eventos@hotelgloriario.com.br

Preliminary Program : The ICOM-CC 13th Triennial Meeting in Rio de Janeiro

Saturday 21

Directory Board meeting [10:00-16:00]

Sunday 22

Co-ordinators meeting with Directory Board [10:00-17:00]

Registration at Hotel Gloria [13:00-20:00]
Afternoon & Evening: Pay Bar at Hotel Gloria joint with ABRACOR, the Brazilian Association of Conservators-Restorers.

Monday 23

Plenary (Part 1): Opening Ceremony [09:00-09:30]

- Chairman's welcome
- Local organisers welcome
- Bursaries presentation

Plenary (Part 2)::

Latin American Issues [09:30-11:00]

Business Meeting with Delegates [11:25-13:00]

- Chairman's Triennial report
- Treasurer's report
- Report on collaboration with IIC, ICCROM, AIC etc.
- Manual for co-ordinators
- Co-ordinators liaison reports Medals: Agnes Timar Balazsy, Hans-Christoph von Imhoff, Puccio Speroni

Organizers Trade Fair (13:00 - 18:30)

Working group meetings [14:30-18:30]

- Preventive Conservation
- Documentation
- Sculpture
- Photographic
- Resins

Evening: Reception at Hotel Glória

Tuesday 24

Poster Session [08:00-19:00]

Organizers Trade Fair [08:30-18:30]

Working group meetings [09:00-10:45]

- Preventive Conservation
- Paintings II
- Sculpture
- Graphic documents
- Metals

Break with coffee & tea 10:45-11:15

Working group meetings [11:15-13:00]

- Preventive Conservation
- Paintings II
- Graphic documents
- Metals
- Furniture

Lunch 13:00-14:30

Working group meetings [14:30-16:15]

- Preventive Conservation
- Paintings II
- Textiles
- Stone
- Metals

Break with coffee & tea 16:15-16:45

Working group meetings [16:45-18:30]

- Paintings II
- Textiles
- Stone
- Lacquer
- Legal issues

Evening: Dance and Music at the Hotel Gloria

Wednesday 25

Poster Session [08:00-19:00]

Organisers Trade Fair [08:30-14:30]

Plenary: MUSEUM FORUM: Community Involvement in Conservation [09:00-13:00]

The forum is organised by ICOM together with ICOM-CC. It illustrates collaboration between conservation professionals and local communities in order to preserve Latin America's cultural heritage. It aims to strengthen the network of individuals and to share the experience of community involvement in conservation, something of relevance to the profession and the entire museum community.

Lunch 13:00-14:30

WORKSHOPS (for Museum Forum participants and other interested conference delegates). [14:30-18:00]

Workshop 1: Local and traditional approaches to the conservation of cultural artefacts.

Workshop 2: Involving the local community in decisions and regulations about conservation issues.

OR

EXCURSIONS Relevant restoration studios and/or museum visits [14:30-18:00]

National Library, National Archives, Casa de Rui Barbosa Foundation, National Historic Museum, Moreira Salles Institute, Center for Photography Conservation and Preservation, National Museum, Museum of the Republic, Mus. of Modern Art, Contemporary Museum of Niterói.

Thursday 26

Election to the ICOM-CC Directory Board [08:00-09:30]

Poster Session [08:00-19:00]

Organizers Trade Fair [08:30-18:30]

Working group meetings [09:30-13:00]

- Education
- Theory
- Paintings I & Paintings II joint session
- Leather
- Ceramics

Lunch 13:00-14:30

Working group meetings [14:30-18:30]

- Theory
- Scientific Methods
- Paintings I
- Ethnographic
- Modern materials

Evening: *VISIT AND RECEPTION AT THE INDIAN MUSEUM*

Friday 27

Poster Session [08:00-19:00]

Organizers Trade Fair [08:30-18:30]

Working group meetings [09:00-10:45]

- Theory
- Scientific Methods
- Mural
- Wet Organic and Archaeological Materials
- Modern materials

Break with coffee & tea 10:45-11:15

Working group meetings [11:15-13:00]

- Scientific Methods
- Mural or Graphic Documents
- Wet Organic and Archaeological Materials
- Natural history
- Ceramics

Lunch 13:00-15:00

Plenary (Part 1): Achievements and Future directions [15:00-16:00]

Plenary (Part 2): Presentation of the Museum Forum Workshop Results [16:00-16:20]

Break with coffee & tea 16:20-16:50

The ICOM-CC Triennial Lecture [16:50-17:30]

Presentation of the New Directory Board and WG Co-ordinators [17:30-18:30]

CLOSE OF THE TRIENNIAL MEETING 2002

FAREWELL PARTY AND PAY BAR AT HOTEL GLORIA.

PAINTINGS I Conservation and Restoration of Paintings
PEINTURE I Conservation et restauration des peintures

About Paintings I: Alan Phenix

One of the reasons for the delay in the production of this Newsletter is that it has been an extremely busy year. I have recently changed jobs again, and I draw your attention to my new contact details on Page 18. As we mentioned earlier in the *From your Co-ordinators* section, we have been busy since October last year with the selection and editing of the full papers that were submitted for the Rio triennial meeting. I can announce that the following papers and posters have been accepted for inclusion of the Paintings I section of the Preprints:

Papers and posters accepted for Paintings I section of Rio Preprints.

Papers

An Investigation into the Adhesive Bond and Transfer of Tension in Lined Canvas Paintings: Christina Young, Roger Hibberd and Paul Ackroyd

Detection of residues on the surfaces of objects previously cleaned with aqueous gels: Narayan Khandekar, Valerie Dorge, Herant Khanjian, Dusan Stulik and Alberto de Tagle

Double sided canvas paintings: a self-adjusting continuous tension frame-stretcher: Franco Del Zotto

Magnets and Contemporary Art: F. Verberne-Khurshid, I. Smit, N. Van der Sterren

Structural treatments for canvas paintings in 2002: summary of questionnaire replies: Paul Ackroyd, Alan Phenix, Caroline Villers and Nancy Wade.

The restoration history of a late 15th century German altarpiece and how it reflects philosophical trends in conservation: Eric Gordon

The Skovgaard project - an alternative construction of an adjustable aluminium spring stretcher for a large painting: Pauline Lehmann Banke, Karen-Marie Henriksen and Tomas Lahoda, Henrik Bjerre

Historical Reconstructions of Artists' Oil Paint: an investigation of oil processing methods and the use of selected artists' mediums: Leslie Carlyle,

Posters

A practical option for reducing vibrations in large canvas paintings: Ferosa Verberne-Khurshid, & Thea van Oosten

Even better than saliva... or about cleaning paintings!: Anne Rinuy

International Network for the Conservation of Contemporary Art (INCCA)
Tatja Scholte, Ysbrand Hummelen, Dionne Sillé

Considering the number of proposals for papers that I received initially and also the number of papers received for the Lyon conference, I have to admit that am rather

disappointed with the final outcome. There are, I think, several reasons for the relatively low final turnout for Paintings I:

- a good number of papers were withdrawn at various stages in the process,
- several were transferred to other working groups
- several were not of an acceptable standard.

The new process for submission of papers, in which authors submit an initial proposal and are then invited to submit full manuscripts, has not worked very well for our group. It has, however, meant less work for me in some respects. I think, especially, that a number of potentially good papers were rejected at the stage of the initial proposal. It is my view that the process of submission and selection of papers for the triennial meeting still needs sorting out, and I will be expressing this view to the ICOM-CC Directory Board before the end of this triennium.

I think, however, there are some positive outcomes from the smaller number of accepted papers. We mentioned earlier that we propose a joint session at Rio with Paintings II, and this will give an opportunity for a series of papers with relevance to both groups to be presented together. There should, also, be more time for Working Group business. I am conscious that, at Lyon 1999, there was precious little time for more general discussions about the Working Group, which is something I want to avoid in Rio. In fact there are several important items of WG business that need to be dealt with in September, not least the matter of possible merger with Paintings II.

The other main item of business - which is to some degree dependent on what we decide to do about the merger with Paintings II - is that of election of a new co-ordinator. Although this matter may be over-shadowed if we do indeed decide to merge with Paintings II, it still needs to be put in train. In the event of the two working groups merging, it is likely that there will be more than one co-ordinator of the new group, and a mandate from Paintings I members would be advisable.

Call for nominations for WG Paintings I Co-ordinator

According to the regulations of ICOM-CC, I must retire as co-ordinator in September this year. We must elect a new co-ordinator who will take over the role, ideally for the next two triennial periods. It takes one triennial period just to learn how ICOM-CC works. New assistant co-ordinators for the specialist Research Areas also need to be appointed. They do not need to be elected, since they are appointed by the overall WG co-ordinator, but approval from the Research Area members is obviously important. *Icons* have already selected their new representative.

I would like to take this opportunity to make a call for nominations of people wishing to stand as Co-ordinator for WG Paintings I for the period 2002-2008.* **Persons wishing to stand for election should make their intention known to me before 30th July 2002.** The names of those people who have put themselves forward for election will be announced in the next issue of the newsletter, due at the end of June 2002. The process of voting for the nominated individuals will be announced at

that time. Voting will take place by ballot during the Paintings I session at the Rio triennial meeting. Only Working Group members who are also members of ICOM are eligible to vote. For those eligible WG members who are not going to Rio, a system of proxy voting and/or postal voting will be established.

Given that there might not be a stampede of people all desperately rushing to want to be the new co-ordinator, I shall be doing my best to encourage some capable people to put their names forward, but any suggestions from WG members would be most appreciated. Although it is a lot of hard work and lonely at times, I can vouch that being co-ordinator is a really fulfilling function. There are few professional positions in conservation that give one such freedom to make things happen.

* Or as joint Co-ordinator of new Paintings group created by merger of Paintings I and Paintings II.

A propos de peinture I : Alan Phenix

Ce bulletin vous arrive après une année extrêmement chargée. J'ai tout récemment changé de travail et j'attire votre attention sur ma nouvelle adresse en page 18. Depuis octobre 2001 nous avons sélectionné et édité les articles soumis pour le congrès de Rio. Vous trouverez ci-après la liste des articles et posters qui seront publiés dans la section peinture I des preprints.

Si l'on considère le nombre de propositions reçues initialement, ainsi que le nombre d'articles reçus pour la conférence de Lyon, je dois admettre que je suis quelque peu déçu du résultat final. A cela plusieurs raisons :

- un bon nombre de propositions ont été retirées
- quelques articles ont été transférés à d'autres groupes
- certains ne répondaient pas aux standards.

La nouvelle procédure de soumission des articles (envoi d'un résumé avant de soumettre l'article) n'a pas très bien marché pour notre groupe. A mon avis, la procédure de soumission et de sélection des articles pour le congrès demande à être améliorée et je défendrai ce point de vue auprès du bureau directeur avant la fin de ce triennat.

Cependant, un des aspects positifs du petit nombre d'articles acceptés est que nous aurons la possibilité, lors d'une session commune avec peinture II à Rio, de présenter des sujets intéressants les deux groupes. Il y aura aussi plus de temps pour la discussion concernant l'avenir et l'organisation du groupe. Parmi les points importants à discuter : l'opportunité d'une fusion avec peinture II.

Que cette fusion ait lieu ou pas, il sera certainement nécessaire d'élire un responsable, soit comme coordinateur de peinture I, soit comme co-coordinateur du nouveau groupe. Conformément aux statuts de l'ICOM, je devrai me retirer en tant que coordinateur au congrès de Rio. Nous devons élire un nouveau coordinateur qui idéalement devrait exercer la fonction pendant deux triennats. De nouveaux assistants coordinateurs pour les domaines de recherche spécialisés devront être nommés. Ils ne doivent pas être élus puisqu'ils sont nommés par le

coordinateur du groupe, mais l'assentiment des membres du groupe de recherche est évidemment importants.

Je fais donc appel à candidature pour la position de coordinateur de peinture I pour la période 2002-2008 (ou comme co-coordinateur du nouveau groupe). **Ces candidatures doivent m'être adressées avant le 30 juillet 2002.** Toute suggestion sera la bienvenue. L'élection aura lieu durant la réunion de peinture I à Rio. Seuls les membres de l'ICOM ont le droit de vote. Pour les membres non présents à Rio, un système de vote par procuration ou par courrier sera mis en place.

J'encourage vivement nos collègues à présenter leur candidature. Si cette fonction exige beaucoup de travail, elle donne aussi l'occasion de faire avancer les choses pour l'avenir de nos professions, et réserve des satisfactions gratifiantes.

Icons/Icônes

Assistant co-ordinator: *Helena Nikkanen*

Interim meeting: *Changes in Post-Byzantine Icon Painting Techniques*

The ICOM-CC Icons research area held its interim meeting, *Changes in Post-Byzantine Icon Painting Techniques*, in Copenhagen, Denmark, 14-17 October, 2001. The arrangements in Copenhagen were prepared were excellent thanks to the efforts of the local organiser, Danish icon-conservator Pia Olsen. The 31 participants came from 10 countries.

The proceedings of the conference have been published as a small book, which is available from me via the e-mail address: helena.nikkanen@valamo.fi

At the Copenhagen the meeting, the next assistant co-ordinator for the Icons Research area was nominated. She is conservator **Alexandra Bersch** of the Ikonenmuseum der Stadt Frankfurt, Bruckenstrasse 3-7, D- 60594 Frankfurt am Main, Germany. e-mail: bersch@mak.frankfurt.de, Tel.49-69-21236246 Fax 49-69-212 39968. Germany. She begins her work as assistant co-ordinator in August, 2002. The focus of activities will be preparing a lexikon of the icon conservation terminology in the languages used in the research group.

New website!

An important recent development is the establishment of a specific website for the *Icons* research area, which can be found at: <http://bentchev.tripod.com/ICOM.html>
It is well worth a look!

Flexible Supports/Supports souples

No information received

Rigid Supports/Supports rigides

No information received

Modern and Contemporary Art

No information received

Peinture II
Étude Scientifique des Peintures
(Méthodes et Techniques)
Paintings II
Scientific Study of Paintings
(Methods and Techniques)

About Paintings II: *Anne Rinuy*

Chers membres,

Au début de ce triennat, nous avons fixé les objectifs de recherche suivants pour notre groupe de travail :

- Acquérir une meilleure connaissance des matériaux et des techniques picturales utilisés au cours des siècles et dans les différents pays, afin de mieux comprendre leur évolution. Contribuer à l'attribution et à l'authentification des œuvres.
- Rassembler davantage d'informations techniques pour la conservation des œuvres : effets dus au vieillissement, à l'emploi de matériaux « non standards », de produits naturels ou synthétiques, au mélange de matériaux peut-être incompatibles...
- Contribuer à l'élaboration de méthodes de conservation.

Bien des membres ont été très actifs et productifs dans ces domaines et un certain nombre de travaux très intéressants ont été présentés lors de notre colloque intermédiaire; d'autres seront publiés et présentés lors de la conférence de Rio. La qualité de ces travaux confère aux groupes une compétence et une réputation qui sont une garantie sérieuse pour l'avenir de notre organisation.

Vous trouverez ci-dessous la liste des articles et posters acceptés pour publication dans les preprints de Rio :

Jaap Boon, Jaap Van der Weerd, Katrien Keune and Petria Noble, "*Mechanical and chemical changes in Old Master paintings: dissolution, metal soap formation and remineralisation processes in lead pigmented ground/intermediate paint layers of 17th century paintings.*"

David Saunders, Marika Spring and Catherine Higgitt, "*Colour change in red lead containing paint films.*"

Mady Elias, Michel Menu, Guillaume Dupuis et Lionel Simonot, "*Mesure de la couleur: couleurs, textures et surfaces des oeuvres d'art.*"

Siobhan Watts, Alistair Laing and Harriet Owen-Hughes, "*The power of the matrix: the application of archaeological stratigraphy to the interpretation of complex paintings.*"

Unn Plahter, "*A survey of pigments and pigment application on thirteen Norwegian medieval oil paintings dated to the period 1250 to 1350.*"

Gillian Cook, "*Three generations of Florentine Workshop: a comparative study of the materials and techniques of Lorenzo di Bicci, Bicci di Lorenzo and Neri di Bicci.*"

Gunnar Heydenreich, "*Canvas painting in the workshop of Lucas Cranach the Elder.*"

Dominique Allart, "*Echos d'un chef d'œuvre perdu de Pierre Breugel l'ancien: les deux versions de 'La Chute d'Icare' conservées à Bruxelles.*"

Barbara Berlowicz, Mads Chr. Christensen and Jorgen Wadum, "*Made in Brazil? Echo and Post: Dutch painters in Brazil, 1637-1644.*"

Karoline Beltinger, Gabrielle English, Danielle Gros, Christoph Herm and Anna Stoll, "*A technical study of Ferdinand Hodler's painting technique - work in progress.*"

* Irene Civil, Stefan Michalski and Alison Murray, "*Cracking of the matter paintings of Antoni Tàpies - the role of artistic - intent, deterioration and underlying mechanical causes.*"

Elisabeth Martin et Jacqueline Bret, "*Le changement par le peintre du format de son œuvre: étude technique et typologie des agrandissements.*"

* Klaas Jan van den Berg, Muriel Geldof, Suzan de Groot and Henk van Keulen, "*Darkening and surface degradation in 19th and early 20th century paintings - an analytical study.*"

* Stephen Hackney, Jacqueline Ridge and Joyce Townsend, "*Pre-Raphaelite technique and its consequences.*"

Jorgen Wadum, "*Latest news from Paradise: A preliminary attempt to identify Rubens's studio practice -Part II.*"

Jean-Paul Rioux, Elisabeth Ravaud, Caroline Snyers, Christine Benoit et Michel Dubus, "*Etude comparative de quelques supports de tableaux de Vincent Van Gogh.*" (Poster)

Karin Groen, "*Quartz grounds identified in paintings by Rembrandt and his studio,*" (poster)

Marcia Rizzo, J.A. Carmo, H. Cortopassi Jr. and J.P.S. Farah, "*Study of some degradation processes in the Peruvian Artwork found in Brazil.*" (Poster)

* la conférence sera présentée à Rio lors de la session commune de PI et PII le jeudi matin.

Au cours de ce triennat, nous avons accueilli avec grand plaisir de nouveaux membres dans notre groupe de travail, provenant de

tous les coins du monde. Nous comptons bien en accueillir de nouveaux dans les mois à venir, et je les invite tous vivement à s'inscrire auprès de l'ICOM et à devenir actifs au sein des groupes « peinture ».

Nous attendons le point de vue des membres, non seulement sur l'orientation à donner à nos groupes de travail, mais aussi sur les objectifs de recherche pour le prochain triennat. Envoyez-nous vos propositions, et ce dès avant Rio, de sorte à nourrir et étendre la discussion.

Faites-nous part de vos travaux en cours. Nous sommes toujours intéressés à informer et mettre en rapport ceux de nos collègues qui ne sont pas au courant de vos dernières recherches.

Dear members,

At the beginning of this Triennium, the aims of the research undertaken in our group were:

1. To gain a better knowledge of the materials and painting techniques used throughout centuries and in different countries, in order to better understand their evolution. To contribute to attribution and authenticity of works.
2. To gather more technical information for conservation purposes: effects of ageing, of using non-standard materials, natural or synthetic, of mixing perhaps incompatible materials,
3. To contribute to the elaboration of conservation methods.

In these fields, many members have been really active and produced very rich contributions; some of them were produced during our interim meeting, others will be published and presented at the Rio conference. The quality of those contributions will give our groups a solid foundation for the future of our organisation. You will find above the list of the accepted papers and posters to be published in Rio Preprints.

During this Triennium we welcomed new members to our working group from all around the world. We are aiming to see many newcomers in the future months, and I invite all of them to register for ICOM and to become active members of our painting groups.

We are waiting for the opinion of our members, not only regarding the future of our organisation, but also the research objectives to be settled for the next Triennium. Please, let us know what you think and give us your suggestions and send your proposals before the Rio event to keep discussion alive.

Let us know what your current or newly-started research subjects are. We are always interested in passing the information forward.

Anne Rinuy
anne.rinuy@mah.ville-ge.ch

The De Mayerne program continues MOLART in the Netherlands.

The Netherlands Organisation for Scientific Research (NWO) has recently funded five research projects which all address aspects of historical oil painting materials and techniques. Named after the 17th century physician Sir Theodore Turquet de Mayerne, to honour his role as one of the first "scientific" researchers into artists materials, the De Mayerne Program will run for a total of four years and follows the highly successful MOLART project (1995-2002) also funded by the NWO.

The mission of the De Mayerne program is to establish a strong cross-disciplinary research program of art historical, technological and molecular studies of art objects in the Netherlands. It is intended to stimulate the participation of the Exact Sciences in the analysis and solution of art technical and conservation problems in paintings and related art objects. The De Mayerne program relies strongly on the emerging field of art technological research, which utilises the material properties of the art object as a source of information on medium use and artistic intentions of the painter. Technical studies of art aim to explore the physical reality of paintings, doing so by the direct analysis of works of art with technical means, supported by studies of artist manuals and other written sources to provide insight into the history of materials and methods of the use of painting materials. Thus, attempts are made to construct narratives of artistic production and subsequent survival and change.

Observations of technique and condition, obtained with scientific methods are pieced together with information on historic technologies, workshop practices, patrons and provenances. Identifications of component materials in combination with investigations of documentary evidence - the mutual reinforcement of science and scholarship - will generate valuable hypotheses of artistic intention. It is intended that the application of new methodologies and the performance of fundamental studies in a close collaboration with chemists and physicists will make unique contributions to the field and further our interpretation of historical paintings.

The projects range from the technical investigation of twelve 17th century Dutch painters (from an allegorical/decorative paintings ensemble in the Oranjezaal, the central hall of the Royal Residence, Huys ten Bosch), through to the study of Van Gogh's materials and techniques and include research on the molecular level into prevalent forms of paint deterioration. Coordination chemical research by chemists of the University of Leiden (Prof. J. Reedijk and Dr. J. Haasnoot) on the interaction of metal ions derived from pigments or driers with acid groups of the medium is one of the more fundamental studies. The MOLART Studies Group at AMOLF (Prof. J.Boon) will perform molecular level studies on the distribution and interaction of binding media components, pigments and fillers with various molecular imaging techniques using the cross section as the main source of information (MOLMAP project). One of the de Mayerne projects involves the production of historically accurate reconstructions of

painting materials and application methods (HART project by Dr. L. Carlyle) based on information gained in both the Oranjezaal project and the Van Gogh project. The reconstructions group will also concentrate on developing a greater understanding of the interaction between oil and lead white with special attention for the formation process of lead soap aggregates and protrusions. The Van Gogh project is concerned with fundamental questions on medium use and composition that emerge from the present studies for the technical catalogue (P.I. Ella Hendriks).

Museums that will provide access to their collections via close collaboration with their restoration teams are presently Rijksmuseum, Mauritshuis, and the Van Gogh Museum. Other museums that identify with the research questions can participate via the biannual meetings with curators and conservators that the De Mayerne coordinating core group will organise or via bilateral contacts. FOM provides support to use the expertise and instrumental facilities in the Research Program of Macromolecular Mass Spectrometry at AMOLF for the 'De Mayerne Programme' up to a maximum of 500 kf/year for 5 years. SRAL Conservation Studios will provide access to their conservation projects, to facilities for the production of historically accurate reconstructions of paint composites and facilities for artificial ageing of reconstructed paintings and painting materials. ICN provides support by providing their expertise and instrumental facilities for paintings studies in the 'De Mayerne Programme'.

A presentation on each project by the participants of the De Mayerne Program was given on May 28th in Amsterdam at the Rijksmuseum. This was an opportunity for the conservation and art historical communities to hear about the plans for each project and to discuss their proposed direction.

Request for Information: Questionnaire on metal soap formation in paintings

The De Mayerne project in the Netherlands is seeking information on a particular phenomenon that has recently been recognised in oil paintings, that of the formation of 'protrusions' consisting of metal soaps.

Introduction

A serious deterioration phenomenon in lead pigmented paint layers was identified in numerous paintings spanning the 16th to the 20th centuries. Far more widespread than first suspected this has now been recognized in about fifty paintings. Often the entire surface of a painting shows protruding light-coloured lumps that are perfectly round, and regular in size. Where the lumps are partially lost, small crater-like structures that sometimes contain residual opalescent material, is often all that remains. When dirt / varnish residues collect in the craters they can appear as masses of black spots. Cross sectional analyses, Imaging FTIR, SEM/EDX and micro-spectroscopy of the paintings studied so far tells a consistent story. The protruding material is found to consist of metal carboxylates (soaps) and newly formed inorganic compounds in an organic-rich network. Exhibiting a diameter between 100 and 200 micrometers

these so called "protrusions" and associated craters are related to chemical changes in the composition of a particular ground or paint layer. It appears that the original particulate pigment matter of the paint has "dissolved" and the normally dispersed metal soaps have undergone damaging aggregation, expansion and re-mineralisation processes resulting in large firm lumps that protrude up through the paint surface causing the crater-like structures and paint loss observed on the surface. The microscopic characteristics have been described in several of the articles given in the references. Subsequent abrasive surface treatment may cause the crater-like structures to become enlarged resulting in a very disfiguring surface appearance. Where these lumps lie just below the surface of a painting a bubbly surface texture can result that is not the original intention of the artist. Their presence below the surface can be revealed by close scrutiny of x-radiographs where the less dense masses show up as dark spots on the x-ray. A similar process has also been found to occur in zinc pigmented paint layers where, sometimes, brittle material appears to have exuded instead of firm lumps. It is our aim of the questionnaire to increase the awareness of the phenomenon in order to understand the extent and diversity of the problem. We presently think that, in some cases, the process is still on going. The causes for the deterioration and the driving forces are presently unknown. Research is being continued in the context of MOLART II, the De Mayerne Research Program (2002-2006) where the dynamics of dissolution, soap formation and protrusion will be studied.

Questionnaire

A questionnaire designed to gain information on the phenomenon has been prepared by the Mauritshuis/AMOLF who are participating in the De Mayerne project. Copies of the questionnaire will be sent electronically to all WG Paintings I and Paintings II members for whom we have email addresses. For those WG members who don't receive an electronic version, the questionnaire can be obtained from:

Petria Noble,
Senior Paintings Conservator,
Royal Cabinet of Paintings Mauritshuis,
P.O. Box 536, 2501 CM Den Haag,
The Netherlands.

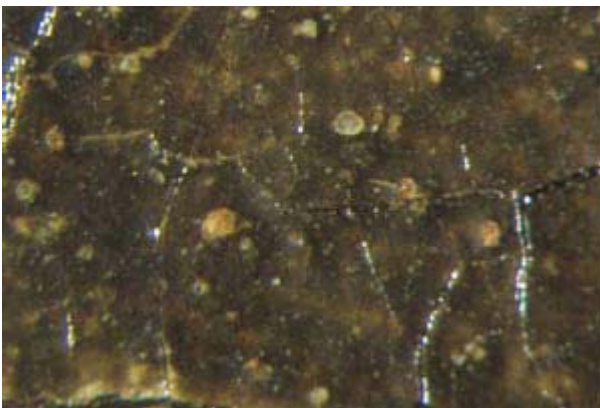
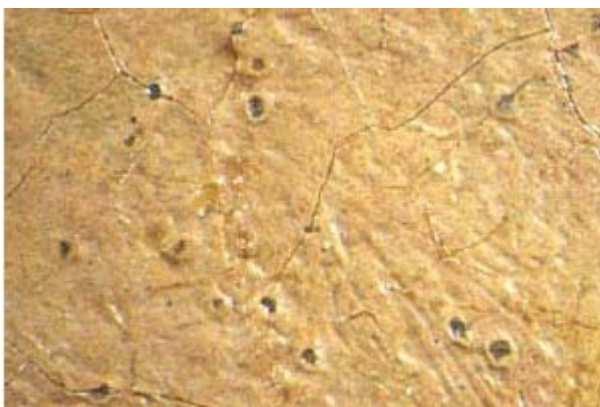
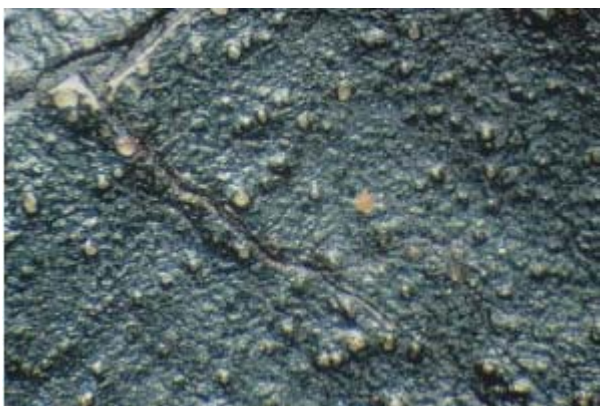
Email : Noble.P@mauritshuis.nl

or

Jaap Boon at FOM-AMOLF,

Email : boon@amolf.nl

Macro and microphotographs of protruding lumps and associated craters from four paintings.



Forthcoming meetings/Calls for papers

IIC Congress 2002

Works of Art on Paper, Books, Documents and Photographs:
Techniques and Conservation
1-6 September 2002, Baltimore, Maryland, USA

IIC's nineteenth international congress will take place in Baltimore, Maryland, USA at the invitation of the Washington Conservation Guild, from Sunday 1 September through Friday 6 September 2002.

Get info from website. The full list of papers and posters can be found at the IIC website: www.iiconservation.org

The language of the conference and its publication will be English.

Registration:

Members of IIC: GB£195/US\$280, if payment is made before 30th June 2002, thereafter it will be GB£225/US\$320,

Non-members of IIC: GB£245/US\$350

Students: GB£120/US\$175 (* evidence of student status must be provided)

For further information, visit the IIC website above or contact IIC head office in London:

IIC

6 Buckingham Street

London WC2N 6BA

tel. ** 44 (0)20 7839 5975

fax. ** 44 (0)20 7976 1564

e-mail: iicon@compuserve.com

Art et Chimie:

Polymers in the creation-reproduction, conservation-restoration, and exhibition of works of cultural heritage

Maison de la Chimie - Paris, October 15-17, 2002

The purpose of the conference is to show the impact of the use of polymers on the various phases of the life of works of art, both ancient and modern, from their creation to the subsequent steps taken to preserve, restore, and display them in museums.

The speakers will in particular appraise the contribution of both natural and synthetic polymers to the creation and treatment of works of art designed from an extensive range of materials (stone, ceramics, glass, metal, textile, wood, etc.), whilst also looking into the problems raised by their ageing process. The conference will focus on five topics reflecting the diversity of these materials' applications:

topic 1: Modern artistic creation from a dual angle of design and formulation

topic 2: Conservation - restoration: protection and coating of surfaces

topic 3: Conservation - restoration: strengthening of porous materials

topic 4: Moulding and impression techniques for reproduction

topic 5: Polymers for collections management

For details contact:

Societe de Chimie Industrielle

28, rue Saint-Dominique

75007 Paris

Tel. +33 0 1 53 59 02 10

Fax: +33 0 1 45 55 40 33

or see the website: <http://www.scifrance.org>

Courses

International Course on
Theory, Technology and Conservation of Icons.
16-27 September 2002
Halkida, Evia Island, Greece

This intensive course is being offered by Lascaris Conservation Services. The course, which involves lessons and laboratory work, will cover the theoretical background of Orthodox (mainly Byzantine) iconography, its origin and development over the centuries, plus the technology of icon painting, processes of deterioration in icons and conservation methods and materials. During the course, each participant will have the opportunity to work on an original icon carrying out most of the usual conservation procedures.

Official course language: English

For further information, including course fees, etc., please contact:

Mihail Larentzakis-Lascaris PO Box 172, 34100 Halkida Greece	tel./fax: ** 30 221 21981 Mob. ** 30 94 489 3734 e-mail: M_Laskaris@yahoo.gr
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Workshops on packing, inpainting, and tape removal

Registrations are still being accepted for the following 2002 Professional Development workshops sponsored by AIC:

Packing and Shipping Works of Art

1-day workshop by Mervin Richard, in collaboration with Virginia Association of Museums and Virginia Conservation Association. Virginia Historical Society, Richmond, August 9, 2002

Packing and Shipping Works of Art

1-day workshop by Mervin Richard, in collaboration with Los Angeles County Museum of Art, California, October 16, 2002.

Packing and Shipping Works of Art

1-day workshop by Mervin Richard, in collaboration with Museum of Fine Arts, Boston, October 25, 2002

Mastering Inpainting

4-day workshop by James Bernstein and Debra Evans. In partnership with Smithsonian Center for Materials Research and Education, Suitland, Maryland, November 5-8, 2002. (Register by July 15, 2002 for priority consideration.)

Removal of Pressure-Sensitive Tapes and Tape Stains

5-day workshop by Linda Stiber Morenus and Elissa O'Loughlin. in collaboration with UCLA Fowler Museum, Los Angeles, November 11-15, 2002. (Register by July 22 for priority consideration.)

For descriptions and registration forms, see <URL: <http://aic.stanford.edu/profdev>> or contact:

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Recent and forthcoming publications and exhibitions

Exhibition on conservation: Poland

The National Polish Artist Association, Torun Chapter, organized a 90-year retrospective exhibition of conservation work carried out by graduates of the University of Nicolaus Copernicus, Torun, Poland. The opening took place on November 19th 2001. The exhibition was sponsored by The Conservator General, Ministry of Culture, Department of Tourism and Culture of the City of Torun, and various conservation-related organizations.

140 participants exhibited posters illustrating their conservation work carried out in Poland and numerous countries in Europe, Australia, North Africa, and USA. Posters are on display in one of the Merchants Hall in the Medieval City Hall, currently the Regional Museum in Torun, Poland.

A richly illustrated, 285 page catalog contains color photographs of a variety of the conservation projects performed on murals, stone sculptures, Medieval and Baroque Churches, glass and metal objects, oil paintings, paper and leather art and artifacts. Conservators' profiles are included, in Polish.

The exhibition catalogue is available from the Torun-Chapter of the National Artist Association;
Torun 87-100, ul Duchy Sw. 8/10/12;
Poland

Tel. +48 56 62 22606.

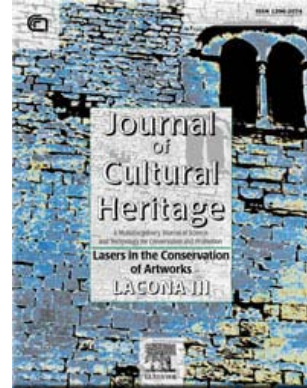
Modern Analytical Methods in Art and Archaeology

Author: *E Ciliberto* (publ. J Wiley & Sons)

The use of analytical methods in studies concerning works of art and archaeological artifacts provides essential information on the materials they are made from, including their composition, age, and methods used in their production. This book explains how to use analytical methods to obtain such information.

Lasers in the Conservation of Artworks Lacona III.

Special issue of : [Journal of Cultural Heritage](#)



Editor(s) :Renzo Salimbeni and Giorgio Bonsanti

Publisher : ELSEVIER

Published by : Consiglio Nazionale delle Ricerche Progetto Finalizzato Beni Culturali, ISSN :1296-2074, 356 pages. Price: 76.22 €

This special issue of the [Journal of Cultural Heritage](#) hosts the Proceedings of the third edition of the International Conference "Lasers in the Conservation of Artworks". After almost 30 years of development laser cleaning has been experimented in the restoration of valuable manufactures made out of a variety of materials. The results have often demonstrated a degree of excellence in the precision of the removal of deteriorated superficial layers and the respect of the substrates.

Lasers are by now the unique proposal of a new restoration technique coming from the field of physics. They offer contact less procedures, which may be far superior to mechanical methods and less invasive than chemical approaches. As may be found in several reports in this book, laser cleaning has been often integrated with well acquainted methods in order to solve otherwise difficult restoration problems.

For the comprehension of the readers the papers have been divided in Chapters according to the constituent materials such as stones, pigments, metals and so on. Along each Chapter papers have been ordered in the sequence of studies, applications tests and laser instrumentation. A final Chapter has been devoted to Laser Diagnostics as another important contribution offered by laser techniques to conservators.

This special issue is not included in the subscription to Journal of Cultural Heritage. Subscribers are entitled to a 50% discount.

The proceedings of the **Lacona IV** conference, *Les lasers dans la conservation des oeuvres d'art*, Paris 2001 are now in preparation. Abstracts are presently available, price 30,49 €

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Internet News

The "*Indoor Air Quality (IAQ) in Museums and Archives*" website has moved to the new domain: IAQ.dk
Likewise, the homepage of the *Indoor Air Pollution Working Group* has moved to IAQ.dk/iap.htm

The IAP homepage provides details of, and abstracts from, the Working Group's recent 4th meeting which was held on November 8-9, 2001 at The National Museum of Denmark, Copenhagen. Also included on the site are abstracts and reports from the previous three meetings of the *Indoor Air Pollution Working Group*.

The International Network for the Conservation of Contemporary Art (INCCA)

The International Network for the Conservation of Contemporary Art (INCCA) is a network for the conservation community. The website provides all-round information for professionals and for visitors with a general interest in the conservation of modern and contemporary art. The website can be found at:
<http://www.incca.org/>

The Institute of Conservation Science, UK

The homepage of the recently formed Institute of Conservation Science can be found at:

<http://www.instituteofconservationscience.org.uk>

New!

Icons website

The new website for the Icons research area can be found at:

<http://bentchev.tripod.com/ICOM.html>

Free access to AATA Online

Art and Archaeology Technical Abstracts (AATA) is to become available as a free online resource.

The Getty Conservation Institute (GCI), in association with the International Institute for Conservation of Historic and Artistic Works (IIC), is bringing Art and Archaeology Technical Abstracts to the World Wide Web as a free service to the international conservation community. When it is publicly launched on June 8, 2002, AATA Online: Abstracts of International Conservation Literature

(<http://www.getty.edu/conservation>) will offer all 36 volumes of Art and Archaeology Technical Abstracts and its predecessor, IIC Abstracts, published between 1955 and the present.

By year end, abstracts from the 20 AATA special supplements and almost 2,000 abstracts published between 1932 and 1955 by the Fogg Art Museum and the Freer Gallery of Art will be included as well. Ultimately, more than 100,000 abstracts related to the preservation and conservation of material cultural heritage will be accessible in AATA Online. New abstracts will be added quarterly, as AATA staff work with subject editors and volunteer abstractors to expand the breadth, depth, and currency of coverage.

After registering for this free service, users will be able to set a variety of preferences to tailor the system to their research interests and needs. The interface provides a number of features including several simple but powerful search capabilities; the ability to save user-created search strategies for use in future sessions; and an on-screen notice of the new abstracts added in the users' selected areas of interest in the last quarterly update. Users will be able to download or print out their search results. The classification scheme and subject category descriptions from the print version of AATA can also be displayed online for those who prefer to use this more familiar method of searching. AATA Online will be introduced to the conservation community at the American Institute for Conservation of Historic and Artistic Works (AIC) Annual Meeting in Miami (June 6-11). The site will officially premiere on June 8.

There will be subsequent **demonstrations of AATA Online** at the IIC Baltimore Congress 2002 (Sept. 1-6) and at the **ICOM-CC Triennial Meeting in Rio de Janeiro** (Sept. 22-28). Delegates will be able to visit booths in the vendor hall at each of these conferences to experiment with the new system and to speak with AATA staff.

In developing AATA Online, GCI staff have devoted time to listening to the recommendations of the field, convening focus groups, evaluating the technology, and conducting user testing. Information gained from these activities will guide the final development of the resource. Continuing feedback from those members of the field who have supported AATA will be solicited. If you have questions or need additional information, please contact the AATA office at aata@getty.edu

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