



**Triennium 2005 - 2008
NEWSLETTER**

**PAINTINGS: SCIENTIFIC STUDY, CONSERVATION AND
RESTORATION**

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From your Co-ordinators

**Interim meeting and
Upcoming workshop**

Dear colleagues

We were delighted with the participation in our interim meeting on "Conservation Documentation: on-going projects and perspectives" at the Wallace Collection this past September. The abstracts from the presentations of this meeting are posted on the ICOM-CC website. A summary of the presentations, written by Dr. Joyce Hill Stoner and Mark Aronson, is included in this newsletter.

This past October, Tiarna Doherty represented the Paintings group at the Triennial meeting with the ICOM-CC Directory Board at ICCROM in Rome.

Some of the key topics included:

- For the triennial meetings, papers are to be accepted in English, French and Spanish
- There will be a comprehensive website for the Triennial Meeting 2011 in Portugal which will be used for registration as well as the management of paper submissions and editing. Janet Bridgeland will be the managing editor.
- All of the Coordinators of the ICOM-CC working groups asked for the website to have more open access – we made it very clear that we support open access to all.
- The DB wants to see more activity in the on line forums of the various working groups.
- The Coordinators of the working groups requested that the forums be linked to members' individual email accounts so that the user has the option to be notified of updates in a discussion if they so wish.
- All copyright of ICOM-CC activities will remain with ICOM.

Announcement:

We are delighted to promote our first workshop:

**ICOM – CC Paintings Group Workshop:
Current Practice and Recent Developments in
the Structural Conservation of Paintings on
Canvas Supports
16 – 18 September 2010**

The workshop will be hosted by the Degree Programme in Conservation of the Helsinki Metropolia University of Applied Sciences, Faculty of Culture and Creative Industries, Vantaa, Finland.

WORKSHOP PROGRAM

SESSION 1: Oral Presentations

Thursday, 16 September

Short oral presentations (max 15-20 minutes) will be given by participating conservators and conservation scientists about new developments in the employment, testing, and research into various aspects related to structural treatments of paintings on canvas. The session will be held in the University auditorium, which seats 140. Ample time for discussion will be provided. The program will be filmed.

Call for Papers: Session 1

Abstracts of proposed presentations may be submitted, in English, to the conference organizer. They should include: title, author name(s), address, email and abstract text. Illustrations and references may be included if desired but the entire abstract should not exceed one page.

SESSION 2: Workshop

Friday and Saturday, 17 and 18 September

A practical workshop, related to new materials and techniques will be offered, which will stress hands-on experimentation and participation as well as sharing of experience between participants.

Subjects will include: assessment of fabrics suitable for structural reinforcement of easel paintings; lining with natural and synthetic materials; review of a variety of mist lining / cold lining techniques with solvent activation; lining with glass fibre interleaf; vacuum envelope vs. vacuum table; tear mending; facing materials.

Three expert presenters will lead the workshop:
Jos van Och (SRAL; Maastricht, The Netherlands)

Matteo Rossi Doria (Private paintings conservator;
Rome, Italy)
Dr. Christina Young (Courtauld Institute of Art,
London)

APPLICATIONS TO THE WORKSHOP

For Session 1, a large number of places will be available. Seats will be distributed on a first-come, first-served basis. Seats may be reserved until May 31st, 2010, thereafter by special arrangement if open places remain.

For full participation, in both Sessions 1 and 2, an application is requested. Due to practical limitations of space, only 15 places will be offered for Session 2. To ensure a quality experience for the participants, spaces will be allotted by application in order to establish a working group comprised of members with appropriate and complimentary experience. Applicants are asked to submit a short CV together with a statement of intent. The latter should briefly describe the applicant's experience with lining (if any) and the reason(s) that they wish to participate in the workshop. The coordinators of the Painting WG will review applications and successful applicants will be notified by June 21st. Unsuccessful candidates will not be contacted.

THE CLOSING DATE FOR APPLICATIONS FOR THE FULL WORKSHOP IS May 31st, 2010.

The organizer will accept applications BY EMAIL ONLY. These must arrive by May 31st, 2010 in order to be considered.

The workshop will be professionally filmed; a DVD recording will be available for the price of 30 Euros and may be ordered in advance. A DVD is included in the workshop fees of all course participants.

The official language of the workshop will be English.

WORKSHOP FEES

Workshop fees (either first day only or all 3 days) will be due by August 15th, 2010, to be paid to the organizer, Tannar Ruuben. Non-payment of fees may result in loss of a place on the workshop. The bank account number, to which the fee should be transferred, will be provided to all of the participants upon acceptance of their applications.

Attendance fees:

Full participation - Sessions 1 and 2 - including a DVD of the proceedings of all 3 days
300 Euros

Participation in Session 1 only - including a DVD of the proceedings of all 3 days
75 Euros

Upon payment of the workshop fees, the applicant accepts that they may be filmed during the course of the session(s), and grants permission both to be filmed and to the subsequent distribution of the filmed proceedings of the conference by the ICOM-CC paintings working group.

Apart from the DVD, a printed publication is not foreseen.

Presenters retain the right to publish their presentations elsewhere if desired.

ORGANIZER

Tannar Ruuben MSc; MA

Assistant coordinator ICOM-CC Painting Working Group

Head of Paintings Conservation Studies

Helsinki Metropolia University of Applied Sciences

Faculty of Culture and Creative Industries.

Degree Programme in Conservation

Lummetie 2b, 01300 VANTAA, FINLAND

Email: tannar.ruuben@metropolia.fi

Announcement:

16th ICOM-CC Triennial Conference, Lisbon 2011

CALL FOR ABSTRACTS

We expect the call for abstracts for papers and posters for the next triennial conference very soon (January 2010). We will inform you about the details and the new submission process separately once the official call comes out.

To give you some warning: the deadline for submitting abstracts will be 16 April 2010 and we are very much looking forward to receiving your submissions.

Reminder:

The postprints from our last Interim meeting "**Preparation for Painting: the artist's choice and its consequence**" are available from www.archetype.co.uk.

Best wishes for the New Year,
Tiarna Doherty and Gunnar Heydenreich

**“Conservation documentation:
on-going projects and perspectives”**

19 September 2009
Wallace Collection, London

The ICOM-CC Paintings Working Group “Conservation Documentation: on-going projects and perspectives” and was organized by Tiarna Doherty and Dr. Gunnar Heydenreich. Papers centered on three themes -- developments in the use of digital technology to aid technical study, archiving and providing access to conservation documentation for both professional and lay audiences, and the development of web based conservation research tools.

The use of computer scanning to interpret x-radiographic images was featured in two talks; Richard Johnson of Rice University demonstrated the scanning x-ray films to automatically generate canvas thread counts. The technique is more accurate than traditional human thread counting and makes counting possible over the entire area of a painting. The system can distinguish between primary and secondary cusping as well as facilitate identification of warp and weft, thus allowing the identification of paintings that have been made sequentially from the same roll of canvas. Meta Chavannes of the Rijksmuseum demonstrated the use of digital stereo-X-

radiography -- two X-radiographic images taken roughly 10cm apart could be resolved in three dimensions with the aid of a pair of cheap 3-D glasses. The technique allows one to visualize objects buried inside an object, such as a nail inside a piece of wood, or to separate what is on the front and backside of a two sided canvas.

Many of the presentations were devoted to the development and use of conservation data bases as either stand alone data management software systems or as components of larger collection management systems within institutions.

The program *MetigoMap*

(http://www.metigo.de/metigo_map.php?lang=en)

was presented by Julia Burdjewicz of the Academy of Fine Arts in Warsaw and was noted for its availability to students and academic institutions for a small fee. Independent data base systems developed to provide access to conservation information to in-house conservation, registration and curatorial staff are in use at the Thyssen Bornemisza Collection (presented by Helene Desplechin,) and the Conservation Center Kanut, in Tallinn, Estonia (presented by Kriste Sibul and Andres Uueni). The conservators at the Royal Pavillion in Brighton have put Mimsy XG to use as a way to archive both current and historic

conservation records (presented by Janet Brough and Jenny Hand.)

Rosie Freemantle and Jacqueline Ridge of the Tate Gallery, London have used a database to help enable the extensive travels of “Artist Rooms,” a shared collection of 1100 works of contemporary art that was made accessible to young audiences in venues across Britain. For the tour each object was given a digital passport for condition, display and handling instructions. Borrowers were provided with images of the works on CD rather than sheaves of photographs and report forms.

Amsterdam’s Rijksmuseum has been especially challenged due to the ongoing renovation of the Museum. Cathy Jager, Bas Nederveen and Rene Blekman discussed how the collection has been made available to the public through the “Rijksmuseum 7000” project, an online resource. To serve a similar purpose, Iris Schaefer and Caroline von Saint-George of the Wallraf-Richartz-Museum and Hans Portsteffen and Katja Lewerentz(†) of the University of Applied Sciences of Cologne, presented “The Online Publication of the Cologne Research Project ‘Painting Techniques of the Impressionists and Post-Impressionists.” They explained how the website

developed provides virtual tours through an exhibition of 75 paintings and includes extensive and detailed reports on the techniques.

www.museenkoeln.de/impressionismus

The afternoon session was led off by a presentation from Alison Gilcrest from the Museums and Art Conservation Program of the Andrew W. Mellon Foundation. She gave an overview of “Digital formats, Institutional Priorities and Public Access: the Mellon Foundation Initiative in Conservation Documentation,” and outlined the Foundation’s support of digital conservation projects. This began with a series of meetings organized by Angelica Zander Rudenstine, Program Officer of the Foundation, who gathered American and English museum directors, scientists, curators and conservators to discuss and openly debate questions of policy, ethics, values, and resources that govern professional and public access to digital documentation. These meetings led to an overall consensus on directions and institutional needs. The Mellon Foundation then solicited proposals and selected three digital research pilot projects for direct support.

All three projects aim to make the collaborative work of curators, conservators, art historians, and

museum scientists available as online research tools and enable partners to share technical, archival, and art-historical information via an interactive and freely accessible web-site. The Mellon supported projects presented were -- *The Raphael Research Resource* which is centered on ten paintings by Raphael at the National Gallery, London. (<http://cima.ng-london.org.uk/documentation/>)

Two hundred years of documentation on Raphael is being made available digitally as part of the Gallery's website; *The Rembrandt Database: An Inter-Institutional Research Resource for Art Historical, Conservation, and Technical Documentation on Rembrandt Paintings* (www.rembrandtdatabse.org (.com/.net/.eu/nl))

which makes art historical and conservation documentation on Rembrandt paintings electronically accessible; and *The Andrew W. Mellon Pilot Project on the Master of the Fogg Pietà – Maestro di Figline (MFPMFP)*: is an international collaboration for creating a web-based research tool for sharing and consulting documentation and technical information on the various pieces of a single altarpiece which are now owned by a variety of museums. (www.mfpmfp.org.)

Joseph Padfield of the London National Gallery presented ConservationSpace – Open Source Application Design and Development by and for the Conservation Community. This website is supported by the Research in Information Technology Program of the Andrew W. Mellon Foundation (RITP) (<http://rit.mellon.org/>). The ConservationSpace project aims to examine the documentation practices and requirements of the field of conservation in order to inform the development of a software application that will support and help to manage conservation work, its documentation, and to manage related scientific data. (<http://www.conservationsspace.org/Blog/>)

The end of the day was devoted to short presentations and a panel discussion between four developers of commercially available Collections Management Database systems. Their representatives were Andrea Boyes of *Willoughb Ass.*; Bert Degenhart Drenth from *ADLIB Information Systems*; Jay Hoffman, from *Gallery Systems* and Marcel Zemp from *Zetcom Ag*.

All these systems are broad databases used by registrars, administrators and curators but contain conservation components. For years commercially available digital databases have been found lacking among the conservation

community and the four owners were on hand to present how each of their software programs was being developed to better meet the needs of the conservation community. Some time was spent discussing the advantages of open source software systems, which require that each institution maintain, develop and upgrade its database software, and proprietary systems that put the burden of maintenance on the software company.

Submitted by Dr. Joyce Hill Stoner and Mark Aronson

Member news

Submitted by Rocco Mazzeo:

Scientific Examination for the Investigation of Paintings: A Handbook for Conservators-restorer

D. Pinna, M. Galeotti, R. Mazzeo (Ed.)
Centro Di, Firenze, 2009

This volume, a easy-to-use handbook, was developed by the professionals involved in the European project EU-ARTECH ((Access Research and Technology for the Conservation of the European Cultural Heritage) in order to address a particular need in the field of scientific analyses applied to cultural heritage conservation. The handbook is specifically addressed to conservator-restorers to illustrate the role played by scientific examinations in the investigation of panel and canvas paintings by explaining some analytical techniques - what they are and why they are used, what are their limitations, and what kind of effects/results they are expected to supply.

The handbook has benefitted from the participation of many European research and conservation institutions, departments and laboratories which have been partner of the EUARTECH network, such as the University of Perugia, Italy (EUARTECH Project Coordinator), the microchemistry and microscopy art diagnostic laboratory of the University of Bologna, the *Centre de Recherche et Restauration des Musees de France* in Paris, the Scientific Department of the National Gallery of London, the *Opificio delle Pietre Dure* in Florence, the Ormylia Art Diagnosis Centre in Greece, the Netherlands Institute for Cultural Heritage (ICN) of Amsterdam, the *Institut Royal du Patrimoine Artistique* of Bursseles and the *Istituto Nazionale di Ottica Applicata* (National Research Institute of Applied Optics, National Research Council Italy) WHERE?.

The handbook is aimed at illustrating the significance of scientific examinations for the investigation of paintings. It follows an “*answer to question*” structure by considering the questions most frequently asked of conservation scientists by painting conservators. A broad range of questions are answered and are strictly related to key conservation issues such as material constitution, execution technique, state of conservation and evaluation of treatments.. To this purpose the possibility offered by the application of both destructive and/or non-destructive techniques to each specific question is presented, discussed and explained by making reference to real case studies. As the reader will realize a single question may have many answers, the information presented is strictly concerned with the usefulness, availability, destructiveness / non-destructiveness of each scientific method.

Chapter 8 presents each analytical technique in detail, describing the kind of analysis that can be performed, its basic principles and sensitivity, whether it is destructive or non-destructive, its limits, advantages and availability within European laboratories. Moreover, a list of fundamental readings linked to each analytical technique is included.

Contents:

1. Structure of Paintings
2. Wooden Support
3. Canvas Support

4. Underdrawing, Ground/Priming Layers
5. Paint Layers
6. Gilding and other Metallic Covers/Layers
7. Varnish Layers
8. Non-destructive and micro destructive techniques



Upcoming Conferences

Cleaning 2010
New Insights Into the Cleaning of Paintings
26 – 28th May 2010
Universitat Politècnica de Valencia

POSTER ABSTRACTS SUBMISSION

- All those interested in submitting contributions for poster presentation are invited to fill in the on-line submission form.
- The Scientific Committee will review and select from all the proposals submitted.
- The deadline for abstract submissions is January 15th, 2010.

For more information about the conference see:
<http://www.cleaning2010.upv.es/>

Courses

AIC Professional Development

The AIC is now producing mid-career training programs for conservational professionals, funded by the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members of AIC. Many of the workshops are conducted in partnership with other organizations. For information on the workshop grants contact: Eric Pourchot, Program Officer for Professional Development American Institute for Conservation of Historic and Artistic Works, 1717 K St. NW, Suite 200, Washington, D.C. 20006
 Tel.: 202 452 9545, ext. 12
epourchot@aic-faic.org

Internet News

Behind the Scenes: Exploring Winslow Homer's Watercolors

www.artic.edu/aic/research/homer

This website presents watercolors that were examined by Art Institute of Chicago conservators and researchers for the current exhibition at the AIC.

Membership information

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>

<http://www.icom.org/internationals.html>

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<http://www.icom.org/international-f.html>

NEW ICOM-CC “friends” and “Student-friends” MEMBERSHIP CATEGORY

For more information check the ICOM websites listed below or check out Registration via ICOM-CC secretariat in Rome at secretariat@icom-cc.org.

It is very much hoped that this feature will represent an easy opportunity to get connected to every aspect of ICOM-CC's network as a FRIEND or Student-FRIEND of ICOM-CC, for those professionals and students who prefer not to do this via ICOM.

The benefits for members and for (student-) Friends can be consulted via a link at the homepage of ICOM-CC. Also individuals, Companies and Institutes who would like to make a donation to ICOM-CC can use this electronic payment feature.

A registration form must accompany any payment and is available at the [website](#).

ICOM-CC invites anyone who receives this message to spread it among those who must be supposed to have an interest in ICOM-CC, either to actively participate in the network via membership of one or more working groups, or as a sponsor.

It is important to realize that a strong (in membership numbers) and healthy (in financial terms) ICOM-CC will have a greater impact on the conservation professional community and will have more possibilities to actively support the work of its Working Groups and members. Therefore, it is important that Working Group Coordinators invest in encouraging individuals, who are connected to their Working Groups without any membership status, to register .

This step is the first in a series that must lead to establishing or modifying website facilities to improve communication and dissemination of information within the ICOM-CC membership at large.

Jan Wouters, chair ICOM-CC

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ICOM-CC introduces payment using Paypal

As of 31 December 2006, ICOM-CC offers at its website the possibility to perform payments using Paypal in order to make joining ICOM yet more convenient and secure.

Newsletter Notes

Thanks to Alan Phenix for providing the template for the newsletter.

Submissions welcome!

All submissions related to paintings conservation welcome! We are interested in regional and international news regarding conferences, research, publications, and projects. Please feel free to write the submission in your native language and it will be published with a translation.

Articles demandés!

Tout article relié à la conservation des peintures sera le bienvenu! Nous nous intéressons aux nouvelles régionales et internationales touchant les congrès, la recherche, les publications et les projets. N'hésitez pas à écrire vos articles dans votre langue maternelle et nous les publierons accompagnés d'une traduction.

For submissions to the newsletter please contact:

Pour soumettre un article pour le bulletin veuillez prendre contact avec :

Tiarna Doherty

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1200 Getty Center Drive, Suite 1000

Los Angeles, CA 90049

Tel.: 310 440 6118

tdoherty@getty.edu

Contact Addresses
Addresses contact

ICOM-CC SECRETARIAT

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 CONSERVATION AND RESTORATION**

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