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From your Co-ordinator

Dear members,

It is with great pleasure that I introduce a new Triennial period through this newsletter. We held a successful Triennial meeting in September in Lisbon, Portugal. The high attendance and strong representation of the paintings demonstrated through presentations made for a very interesting conference. In planning for the Triennial conference, Dr. Gunnar Heydenreich and I were able to arrange for a joint meeting with the Modern Materials Working Group so that our paintings sessions were enriched and a larger number of papers could be presented during the week-long meeting. We also enjoyed a private reception for our members at the Museu Nacional de Arte Antiga.

Our business meeting provided an opportunity to review the activities of our working group over the last three years and solicit feedback and ideas for our next Triennial period. Members announced upcoming meetings related to the field of paintings conservation and more information about those events is included in this newsletter. Our working group is looking to continue organizing interim meetings, most likely in association with the larger conferences already planned for the period 2011-2014. At the request of our membership we are planning to organize another lining workshop in Europe and possibly one in the United States. We are open to any new ideas or opportunities for collaboration and welcome your suggestions.

I would like to thank Dr. Gunnar Heydenreich for serving as a co-ordinator with me in the last Triennial period. Gunnar was instrumental in organizing our Triennial and Interim meetings over

Estimados miembros,

Es una gran satisfacción poder presentaros un nuevo Trienio a través de este boletín. La reunión Trienual que se celebró en Lisboa (Portugal) en septiembre fue un gran éxito. La elevada participación y potente representación del área pintura resultó evidente a través de las contribuciones presentadas en un congreso que resultó ser muy interesante.

Al planificar la reunión trianual, el Dr. Gunnar Heydenreich y yo pudimos organizar una reunión conjunta con el Grupo de Trabajo de Materiales Modernos con el fin de que nuestras sesiones de pintura se vieran enriquecidas y conseguir así dar cabido a un mayor número de contribuciones a lo largo de la semana. También pudimos disfrutar de una recepción privada para los miembros en el Museo Nacional de Arte Antiga.

Nuestra reunión de trabajo nos dio la oportunidad de revisar las actividades de nuestro grupo en los últimos tres años así como recibir el feedback de los asistentes y nuevas ideas para el próximo trienio. Algunos miembros anunciaron próximos eventos relacionados con el área de conservación de pintura y en este boletín podréis encontrar más información acerca de dichos eventos. Nuestro grupo de trabajo pretende continuar organizando interim meetings, probablemente coincidiendo con congresos de mayor envergadura ya previstos para el período 2011-2014. A petición de nuestros miembros, hemos previsto organizar otro workshop de entelados en Europa y, posiblemente, otro en los Estados Unidos. Estamos abiertos a nuevas ideas y oportunidades para la colaboración y cualquier sugerencia será bienvenida.

Me gustaría agradecer al Dr. Gunnar Heydenreich su dedicación como co-ordinator junto conmigo en el anterior trienio.
the past few triennial periods. It has been a pleasure working with Gunnar in the context of ICOM-CC. Gunnar is continuing to contribute time to the organization by assisting with the Modern Materials Working Group.

Our assistant coordinators from the past triennial included Tannar Ruuben, Dr. Jilleen Nadolny and Marie Louise Sauerberg. Tannar was the leading organizer of the lining workshop held in Finland and will continue to play a leading role with future planning of the workshop. Jilleen and Marie Louise helped in producing newsletters and selecting and editing conference papers.

Our new group of Assistant Coordinators for the new triennial period is a large group. The group includes:

Tannar Ruuben, Helsinki Metropolia University of Applied Sciences, Degree Programme in Conservation. Vantaa, Finland-

Andrea Sartorius, Kunstmuseum Wolfsburg, Germany.

Andrea Sartorius will be compiling our newsletters and I encourage members to contact her with any submissions they may have. Andrea’s contact information is at the end of this newsletter.

Petria Noble, Royal Picture Gallery Mauritshuis, The Hague, Netherlands

Professor Jap Boon, JAAP Enterprise for Molart Advice, Netherlands

Ivana Nina Unkovic, Conservator Restorer, Croatian Conservation Institute, Porinova, Split-Croatia

Filipa Raposo Cordeiro, Instituto de História da Arte, Faculdade de Letras da Universidades de Lisbon, Portugal

Gunnar ha sido fundamental en la organización de nuestras reuniones trianuales así como en los interim meetings en los últimos trienios. Ha sido un placer trabajar con Gunnar en el contexto de ICOM-CC. Gunnar va a seguir dedicando su tiempo a la organización, ayudando en el Grupo de Trabajo de Materiales Modernos.

Nuestros coordinadores adjuntos durante el trienio pasado fueron Tannar Ruuben, Jilleen Nadolny y Marie Louise Sauerberg. Tannar fue el principal organizador del taller de entelados celebrado en Finlandia y seguirá liderando la futura organización del taller. Jilleen y María Luisa ayudaron en la elaboración de los boletines de noticias así como en la selección y edición de las contribuciones del congreso.

El nuevo grupo de coordinadores adjuntos para nuevo trienio es un gran grupo. El grupo incluye:


Andrea Sartorius, Kunstmuseum Wolfsburg, Alemania. Andrea Sartorius será la encargada de dar forma a nuestro boletín, así es que os animo a que os pongáis en contacto con ella para hacernos llegar cualquier convocatoria que tengáis. La información de contacto de Andrea se encuentra al final de este boletín.

Petria Noble, Royal Picture Gallery Mauritshuis, La Haya, Países Bajos.

El profesor Jaap Boon, JAAP Enterprise for Molart Advice, Países Bajos.

Ivana Nina Unkovic, Conservadora-restauradora, Instituto Croata de Conservación, Porinova, Split, Croacia.

Filipa Raposo Cordeiro, Instituto de História da Arte, Faculdade de Letras da Universidades de Lisboa, Portugal.
Ana Rita Veiga, Universidade Católica Portuguesa (estudiante), Vila Nova de Gaia, Portugal.

Ana Lopes da Silva Neto, Universidade Católica Portuguesa (estudiante), Vila Nova de Gaia, Portugal.

Nuestros objetivos para el próximo trienio 2011-2014 son:

A. Organizar uno (o varios) interim meeting(s) sobre temas relacionados con la conservación de pintura.

B. Colaborar con otros grupos de trabajo mediante la organización de reuniones conjuntas y promover el intercambio de investigación.

C. Proporcionar oportunidades de desarrollo profesional (tales como conferencias, reuniones, talleres).

D. Mejorar aún más nuestra comunicación con los profesionales de la conservación en América Latina, Asia y Europa. Pondremos especial énfasis en el acercamiento a países de habla española y portuguesa.

E. Aumentar el número de miembros con especial énfasis en los profesionales jóvenes.

F. Trabajar con la junta directiva para mejorar el sitio web como foro activo para nuestros miembros.

G. Elaborar al menos tres boletines electrónicos en el Trienio.

Me gustaría animarlos a que enviéis vuestras propuestas a Andrea Sartorius para que las incluya en nuestro boletín y a que compartáis bien conmigo o con cualquiera de los coordinadores adjuntos vuestras ideas de cara a posibles colaboraciones ICOM-CC.

Para terminar os comunico mi nueva información de contacto ya que recientemente me he mudado a la otra costa de los Estados Unidos y espero poder veros si venís a Washington, DC.

Con mis mejores deseos,

Tiarna Doherty
Coordinator, paintings Working Group
Chief of Conservation
Lunder Conservation Center
Smithsonian American Art Museum
DohertyT@si.edu
Direct telephone line: 1 202 6335802

Our goals for the next triennial period of 2011-2014 include:

A. To organise interim meeting(s) on topics related to paintings conservation.

B. To collaborate with other working groups by organizing joint meetings and promoting the exchange of research.

C. To provide opportunities for professional development (such as conferences, meetings, workshops).

D. To further improve our communication with conservation professionals in Latin America, Asia, and Europe. We will place a specific focus on outreach in Spanish and Portuguese speaking countries.

E. To increase our membership with a focus on young professionals.

F. To work with the directory board to improve the website as an active forum for our membership.

G. To deliver at least three electronic newsletters within the triennium.

I would like encourage the membership to submit submissions to Andrea Sartorius for our newsletter and share ideas for possible ICOM-CC collaborations to me or to any of our assistant coordinators.

In closing I would like to share my new contact information as I have recently made a move across the United States and look forward to seeing you if you find yourself in Washington, DC.

Best wishes,

Tiarna Doherty
Coordinator, paintings Working Group
Chief of Conservation
Lunder Conservation Center
Smithsonian American Art Museum
DohertyT@si.edu
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The international symposium *From Can to Canvas* was organised by The Art Institute of Chicago (AIC), the Centre Interrégional de Conservation et Restauration du Patrimoine-CICRP (Marseille) and the Musée Picasso (Antibes). The three day symposium took place in Marseille (France) on May 25-26 and Antibes (France), May 27, 2011. 120 delegates of all nationalities gathered to discuss the oleoresinous house-paints used at the beginning of 20th century by major artists such as Picasso, Picabia, Kandinsky, Nolan, Séraphine Louis, Le Corbusier and the Italian futurists. Topics included the making of these paints, the meanings associated with their use, the effects of age, and conservation issues.

There was a well balanced mix of papers and posters in the program. The two days in Marseille highlighted relationships between the approaches of art historians, architects, conservators of modern and contemporary art, industry representatives and cultural heritage scientists from major European, American and Australian institutions. The principal themes discussed show the influence of the new media on artistic practice, their impact on conservation strategy and the specificities of the analytical means employed to study them. The contribution of the industrial world, represented by the Allios paint Company, has been crucial to a better understanding of the history of paint-making, the optimization of paint formulas and the attractiveness of decorative paints for a variety of markets, beyond artistic circles.

The second day of the symposium centred on the use of these paints by artists that were contemporary to Picasso, and their compatibility with all supports. The deterioration phenomena characteristic of these paints were identified by conservators and described in several papers. The analytical protocols to generate markers for this type of paint have been developed for its unambiguous identification, as well as for the evaluation of degradation phenomena associated with the use of these paints. Some alternative analytical methods less frequently encountered in the cultural heritage field were also addressed and particularly developed during the poster session.

The roundtable discussion focused on the needs that had been expressed during the previous two days for scientific, conservation and artistic documentation; for research to inform treatments; and for collaboration between scientists working on cultural heritage, art historians, conservators and the industrial world.

Studies of Ripolin® brand house paint and its use by Pablo Picasso received special attention thanks to the study day in Antibes on May 27, which was devoted to the presentation of research carried out by the CICRP, the AIC and the MOLAB on the collections of the Picasso Museum, and published for the occasion in the book *Picasso Express*. The discussions also developed the artistic and sociological context of the introduction of these paints in 1912 in the pictorial process of Picasso, their adoption by other artists, the possible avenues for detailed scientific analysis and resources to delve deeply into these issues, and the modalities of production of these industrial paints. These discussions demonstrate a growing interest in this new field of research and the necessity of interdisciplinary collaboration, not only between art historians, scientists and conservators, but also historians, industrial representatives and artists. In this way we can better understand the diverse reasons for the use of these paints, whether purely aesthetic, a personal creative break from tradition, or the result of sociological influences. The variety of influences demonstrates the necessity of defining a nomenclature in order to better define these "industrial", "decorative" paints according to their chemical composition, their value of use or their aesthetic finish. Furthermore, although the conference highlighted this fascinating topic for the first time and the giant leap forward made in recent years as far as our knowledge base is concerned, it also demonstrated that there is still much research to be done.
A special issue of the Journal of the American Institute for Conservation (JAIC) will gather the articles relevant to this topic and will be available in print around the end of 2012: http://www.conservation-us.org/.

The symposium From Can to Canvas is supported by Bruker Elemental, with the assistance of the Archives Municipales de la Ville de Marseille and the help of the Délégation Générale à la Langue Française et aux Langues de France (Ministère de la Culture).

Announcing the book “Picasso Express”

by Francesca Casadio

Pablo Picasso is renowned for pushing the boundaries of conventional art making and for his innovative experimentation with materials, including Ripolin®, a line of matte and glossy enamel paints — Ripolin Express being one of these—manufactured by the eponymous French company. Ripolin paints gained enormous popularity in France and Europe starting from the beginning of the 20th century, and had a profound impact on artists.

Produced by the Musée Picasso, Antibes (France), this book delves deeply into Picasso’s use of enamel paints, which has long been stated in the literature and cited on gallery labels, but has rarely been scientifically demonstrated in individual works. With evidence from documentary sources as well as new, extensive scientific analysis of the works in the Antibes collection, created during the artist’s prolific 1946 residence in the Chateau Grimaldi, this book for the first time presents a scientific study of Ripolin and how it can be distinguished from other paints chosen by artists in the first half of the 20th century. An in-depth art-historical overview of Picasso’s use of this unconventional medium before 1950 sets the stage for the discussion. The book also explores in detail the surface of the paintings and illustrates the fascinating new creative solutions inspired by enamel paint in Antibes, providing the material vocabulary to articulate the evolution of the artist at this critical time of renewal. Extensive background information on the history of the Ripolin manufactory and the technology of its renowned products is also gathered here for the first time.
This interdisciplinary book, integrating the voices of art historians, scientists and conservators, offers an original, highly detailed and yet accessible vision on the different aspects of Picasso's experience and practice in Antibes, shedding light on the legend that has grown around the artist's use of Ripolin.

Jean-Louis Andral is Director, Musée Picasso, Antibes; Francesca Casadio, Gwénaëlle Gautier and Kim Muir are members of the Department of Conservation of the Art Institute of Chicago; Marilyn McCully is an independent art historian; Michael Raeburn is an independent scholar; Danièle Giraudy is Curator Emerita and Former Director, Musée Picasso, Antibes; Benoît Dagron is an independent conservator; Alain Colombini and Emilie Hubert are scientist and photographer, respectively, at the Centre Interrégional de Conservation et Restauration du Patrimoine, Marseille.

To order the book, please contact the bookstore at Musée Picasso, Antibes by sending an e-mail to

Francoise Chanaud: francoise.chanaud@ville-antibes.fr or call +33 4 9290 54 33.

The book will also be available for purchase on www.abebooks.com from mid-November, 2011.

In discussion with Jean-Louis Andral, Director of the Musée Picasso Antibes, France:

Andrea Sartorius (AS): Concernant vos recherches sur le Ripolin est-ce que vous pourriez nous éclaircir le contexte, le concept et le développement de votre projet ?


AS: Qu’est-ce que vous considérez comme les résultats le plus importants dans vos recherches sur le Ripolin ? Voyez-vous des implications sur le travail du conservateur ?

J-L A: Les recherches ont permis de montrer qu’en réalité seules deux couleurs utilisées par Picasso à Antibes en 1946 étaient de la marque Ripolin et ont bien confirmé que l’ensemble de sa palette provenait de peintures industrielles. C’est très important car cela nous permet de mieux concevoir les actions de conservation préventive à envisager sur la collection et de mieux documenter les dossiers techniques des oeuvres.

AS: Quelles questions ont été développé au colloque « From Can to Canvas » et où est-ce que vous voyez les accents et les thèmes centraux dans les futures recherches ?

J-L A: Le colloque a, entre autres, montré la difficulté de bien définir le type des peintures utilisées par les artistes du début du XXe siècle en fonction de leur composition chimique. La manière dont ces peintures évoluent dans le temps a aussi été bien précisée – le principal reste à faire, c’est à dire un travail de nomenclature pour définir et distinguer ces peintures « industrielles » ou « décoratives » en fonction de leur rendu esthétique ou de leur composition chimique par exemple.
International Symposium

The Transience of Material: The Artist's Intention versus Conservability

18 / 19 November, 2011, Cologne (Germany)

by Anne Levin and Ellen Hanspach

From the 18th to the 19th of November, 2011, the conference “The Transience of Material: The Artist’s Intention versus Conservability” took place within the context of the Exponatec-Cologne.

The event was organized by the German Association for Conservators (VDR) and resulted from a collaboration between the Paintings Specialty Group and the Modern Materials Group. The conference evolved from the desire to survey approaches to material preservation anew and to explore current developments in treatment methodology and ethics. The question is asked, where does the artistic material belong in contemporary conservation?

The program was divided into six panels and spanned from old master paintings to contemporary media art. A philosophical exploration by Eva Rieß as a representative of the organizers, introduced the subject of the conference. Two presentations dealing with material phenomenon on historic paintings marked the beginning. Renate Poggendorf talked about the issue of change in material compound selection. This was related to the artist’s quest for ideal binding media as well as to conservation treatments, for instance, employing miniature solvent chambers. Martina Schrei discussed a surface phenomenon that is commonly observed but whose origins remain elusive. After the coffee break, Stefan Schreier spoke about his collaboration with the artist Martin Honert, who included the conservator into this artistic process to aid with consolidating a fragile drawing material. Jenny Schulz and Andreas Hoppmann addressed the dilemma of sliding oil layers in paintings. Ms. Schulz discussed the basic principles while Mr. Hoppmann presented treatment possibilities. Though the optical results were satisfying the cause could not be rectified and therefore did not return the work to a state in which it could be exhibited. Katharina Geffken’s contribution traced the treatment of a tear within a painting by the artist Hans Steinbrenner. Despite the conceptual clarity regarding the material and sensitivity of the work, the disappointing results of the procedure raised questions concerning treatment limitations and the general treatability of some damaged artworks.

The second day was exclusively devoted to modern and contemporary art. In several presentations, the transient nature of material integrity and artistic intent were explored. Centered around case studies, various models on how these challenges could be met were proposed. A more detailed account of these papers can be found in the Modern Materials and Contemporary Art (MMCA) newsletter of ICOM-CC. The conference concluded with a conversation between artist Thomas Rentmeister and conservator Ulrich Lang: the artist’s intent and attitudes towards the ephemeral qualities of his materials were discussed. The closing remarks were delivered by Joanna Phillips summarizing the various impressions of the previous two days. Overall, the conference was shaped by these substantial contributions that emphasized the processes towards ethically sound decisionmaking and as a result created a forum for examination and exchange.

A publication of the different contributions is planned.

Renate Poggendorf presenting her paper.
International Symposium

Let the Material Talk: The Technology of Late Medieval Painting in Cologne from the Master of Saint Veronica to Stefan Lochner

24 - 25 November, 2011, Wallraf-Richartz-Museum & Fondation Corboud, Cologne (Germany)

by Iris Schaefer

From 24 to 26 November, 2011 the Wallraf-Richartz-Museum & Fondation Corboud hosted an international symposium on the technology of late medieval painting in Cologne. The congress was based on the results of the latest research gained through a joint project involving the Wallraf-Richartz-Museum & Fondation Corboud, Cologne, on the one hand, and the Bayerische Staatsgemäldesammlungen and Doerner Institut in Munich on the other. The project started in March 2009 and was supported by the German Federal Ministry of Education and Research.

The subject of the investigation was a representative selection of important works from the world’s largest collections of late medieval Cologne painting in the above-mentioned institutions (including major works by Stefan Lochner). The purpose of the symposium was to present the results of the project, and thus the current state of research on the technology of late medieval painting in Cologne, in the form of contributions from invited experts who placed these results in the context of related art genres. The aim was an international and interdisciplinary exchange in which knowledge gained by the respective participants could be assessed in a comprehensive technical, temporal and geographical connection in order to achieve a greater understanding of how late medieval art was created.

The symposium began with an address by Julien Chapuis on the evening of 24 November, followed by about eighteen talks over the next two days, each with time for subsequent discussion. Speakers included Rachel Billinge, Helen Howard, Stephan Kemperdick, Jo Kirby, Doris Oltrogge, Marie Louise Sauerberg, Marika Spring, Cyriel Stroo, Anne van Grevenstein and Arie Wallert. The symposium was held in German and English and all the contributions were simultaneously interpreted into English or German.

An elaborate version of the talks and a discussion of the outcome of the conference will be published in German and English as first issue 2012 of the Zeitschrift für Kunsttechnologie und Konservierung. Further information about the research project can be obtained from the Wallraf or Doerner Institut websites.


Infrared-reflectographic examination using the OSIRIS camera. I. Schaefer
As part of the ICOM –CC Paintings Working Group 2008 – 2011 triennial program, a workshop on “Current Practice and Recent Developments in the Structural Conservation of Paintings on Canvas Supports” was organized on the 16th – 18th of September 2010. It was hosted by the Conservation Programme at the Helsinki Metropolia University of Applied Sciences, Faculty of Culture and Creative Industries in Vantaa, Finland.

As a result of this 3-day event a DVD, containing 3 separate discs was produced, containing more than 10 hours of video and audio material, filmed during the workshop. The DVD has proved to be quite successful and out of 150 DVD-s produces originally, only 24 still remain. At the ICOM-CC 16th Triennial Conference, held in Lisbon in September 2011 it was possible for educational institutions to obtain the DVD at a 50% discount. 14 Institutions used this opportunity and so far more than 25 educational institutions worldwide have obtained the DVD.

During the Lisbon Conference there was quite some interest from various parties to continue the tradition of the workshop, related to the structural conservation of paintings on canvas support. Thus there is a planning on the way to organize another such workshop during the current triennial period 2011 – 2014. Most probably the host country of the coming workshop will be Croatia.

The DVD of the 2010 workshop is still available at a price of 30 euros (incl. VAT and postage) from

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Workshop review

6th Masterclass

Dry cleaning materials for artworks

3 / 4 / 5 October, 2011 Valencia (Spain)

by Laura Fuster-López

Last October, the workshop “Dry cleaning materials for artworks”, a masterclass of the Cultural Heritage Agency of the Netherlands (Rijksdienst voor het Cultureel Erfgoed /RCE, formerly ICN) took place at the Universidad Politécnica de Valencia (UPV), organized by the Instituto Universitario de Restauración del Patrimonio (IRP).

The workshop was lectured by Maude Daudin-Schotte (freelancer) and Henk van Keulen (RCE), who recently finished a three year research project about dry cleaning methods applied to unvarnished modern paintings, the results of which had previously been briefly shown at the “Cleaning 2010” conference in Valencia.

About 100 specialists from Spain, Portugal, Germany, Italy and The Netherlands attended the theoretical sessions, while the practical workshop was performed in two consecutive groups of 20 students. During the masterclass, the results of the research project related to materials’ properties and cleaning effectiveness of several dry cleaning materials, such as: Groom stick®, PVC erasers, Smoke sponge® or Akapad® (formerly known as Wishab®) were discussed. Short and long term side effects were also discussed through UV light, optical microscopy and SEM observation. Finally, the workshop concluded with a round table where all the participants shared their own observations and results from the practical sessions.

Since 2009, the Instituto Universitario de Restauración del Patrimonio and the Departamento de Conservación y Restauración de Bienes Culturales of the Universidad Politécnica de Valencia (UPV) have organized jointly several courses related to challenging topics in painting conservation such as cleaning and structural reinforcement of painting supports. The main objective is to provide high specialization and professional development courses to both students and professionals in the conservation and restoration field. Next courses will take place next January 2012.

In this occasion Paolo Cremonesi, Italian chemist and conservator author of several publications regarding cleaning materials and methods, will...
lecture two courses at UPV:

I. “The cleaning of works of art: Ethics, expectations, limits and choices”:

Why cleaning? When to clean? What to clean? How to clean? How much should one clean? … This course is addressed to reflect critically about the appropriateness of cleaning treatments of works of art and about how to approach the decision making process far beyond the mere selection of materials and methods. Throughout the different lectures, cleaning materials and application methodologies will be discussed and some interesting insight into other issues devoted to provide a more respectful perspective, that it is also effective, selective, safe and controllable will be discussed as well. This course approaches common ethical, technical and aesthetic dilemmas in day-to-day practice, and will pose questions such as conservators’ level of expectations about cleaning treatments versus the actual possibilities and limitations of works of art as a function of their technical characteristics and condition.

II. “Enzymes for the treatment of works of art”:

This course is specifically related to the use of enzymes in cleaning treatments. Enzymes represent a valid alternative to acids and bases in some conservation treatments, being a safer and more controllable option both when removing aged and tough film-forming materials as well as in more “structural” treatments. This course combines theory and practice and will present the results obtained after several studies developed in the last years. The aim is to provide a general overview on the topic. The theory lessons are addressed to understand the characteristics, typology, performance and possibilities of enzymes in conservation of different artworks: easel paintings, wall paintings, works of art on paper, furniture and stone. The program is completed with a day and a half of practical work devoted to run tests for the identification of pigments and binders, the preparation of the different enzyme solutions as well as their application and assessment of the results obtained on different mocks-up. Actual studio cases will also be available for discussion. Further information about these activities can be found at www.cfp.upv.es or contacting Dr. Laura Fuster-López (laufuslo@crbc.upv.es)
Forgeries have never entirely disappeared from the art market. Not even today. But only one of these countless incidents has the ‘honor’ to stay in the history of art as a remarkable event - the legendary, but still totally unbelievable affair with the fake Vermeers painted by Han van Meegeren.

The latest edition in the series of the ‘Boijmans Studies’ - Van Meegeren's Vermeers: The Connoisseur's Eye and the Forger's Art – is entirely devoted to this sensational case. This new book reviews the already known story through the prism of lately discovered documents and the results of recent scientific research.

How could Van Megereen deceive the whole world of art historians and museum conservators? Partly it was possible because the only tool which connoisseurs had at the start of the 20th century was the eye. Through the years it grew accustomed to recognising and judging styles and different hands, but the eye couldn't see through the paint layers. Scientific research on painting techniques and materials, freshly introduced at that time, was sceptically perceived, if not to say ironically. The battle between 'eye and chemistry' not only led to public debates and even lawsuits, but also stimulated forgers to look for new, more sophisticated tricks, which could, in case of emergency, withstand chemical analysis.

The results of the technical research on Van Meegeren's painting materials, which were found in his studio after his arrest in 1945, and on a number of forgeries from the Dutch museum collections portray Van Meegeren as very inventive master-forger, who was able to fool the analytical techniques of his time, but whose tricks, sooner or later, would be detected due to progressive development of scientific methods.

Even though Van Megeren refined his forgery skills almost to a scientific level, the book shows that not only his manipulation with painting materials, but also a subtle play with human psychology and a clever use of the political situation of the moment have greatly contributed to his success.

The name of newly rediscovered Vermeer drew in the 1930s an increasing attention from museums and collectors. Extensive fantasies and assumptions on how the still unknown paintings by young Vermeer had to look like formed an important part in the first published monographs on the Delft master. It were these suggestive descriptions, compiled by the specialists, that Van Meegeren took as basis for his work. Inspired by the art historians themselves he painted exactly what they would have expected from Vermeer at the beginning of his career. No less important was the experts' professional ambitions to be the first to publish anything about an unknown Vermeer painting. These ambitions were exploited by Van Meegeren and greatly contributed for obtaining certificates of authenticity, which were needed for the subsequent sale of his fakes as authentic Vermeers. It is remarkable to mention that all decisions concerning the purchase of a new Vermeer were taken by a small, but influential group of scholars. Specialists, who seemed to be or were critical on the subject of the rediscovered Vermeer's masterpieces, were excluded from the discussion and decision making process.

The political situation in the Netherlands during the World War II was also to Van Meegeren's advantage. Constant fear that a masterpiece by one of the Dutch Old Masters could be spotted and confiscated by the Nazis forced patriotic art-lovers to make quick decisions and to act in total secret. By making up stories about anti-fascist owners, who needed money to escape to America, and by carefully choosing a mediator in negotiations with the buyers, Van Meegeren himself could for years remain completely anonymous in the chain of his trade, until the day it went differently than he had planned...

Van Meegeren's Vermeers: The Connoisseur's Eye and the Forger's Art will be an interesting reading for both specialists and art-lovers. The notorious forgery story reads as a breathtaking thriller, even though you already know how it ends and who the perpetrator is. The book is illustrated with unique archival photographs and reproductions of the forged paintings.

Van Meegeren's Vermeers: The Connoisseur's Eye and the Forger's Art (2011)
Authors: Friso Lammertse, Nadja Garthoff, Michel van de Laar and Arie Wallert
Publisher: Museum Boijmans Van Beuningen, ISBN: 9789069182537
International Conference

Copying, Replicating & Emulating Paintings in the 15th-18th Century

21-22 May, 2012, National Gallery of Denmark, Copenhagen Denmark

The conference aims to explore how art historical and technical examination of paintings can address key subjects such as meaning, materials and manufacturing techniques, as well as be a catalyst for fresh perspectives on prevailing European workshop practices when copying, replicating and emulating paintings from the fifteenth to the eighteenth centuries.

Themes for presentations are-
- Workshop practice and materials, particularly in relation to copying and replicating.
- Art historical and technical approaches to documentary evidence.
- Art historical and technical examination and analysis of paintings.
- Means of supply, questions of demand, and issues of trade.

Conference venue
National Gallery of Denmark, Copenhagen.
The conference language is English.

Conference fee
For participation in the two day conference the fee is €160, while oral presenters and poster contributors can register at a reduced rate (€80 / €100 respectively).

The fee covers the two day symposium, morning coffee and tea, lunch and afternoon refreshments both days, as well as a reception and an exclusive private view of the exhibition “Tracing Bosch & Brueghel,” including the interdisciplinary and lavishly illustrated publication On the trail of Bosch and Brueghel, four paintings united under cross-examination, Archetype.

Current exhibition at the National Gallery of Denmark
Tracing Bosch & Brueghel – Four Paintings Magnified is an exciting pan-European art detective story investigating four Netherlandish paintings from the 16th century. The busy compositions all present Christ driving the traders from the temple and reuse popular iconography influenced by Hieronymus Bosch and Pieter Brueghel the Elder.

Further information
The conference programme and additional practical information will be made available in due course at www.smk.dk.

Organisers:
Kadriorg Art Museum, Tallinn, Glasgow Life & University of Glasgow, National Gallery of Denmark, CATS, Copenhagen

Contact
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The main conference theme is the planning of transportation for objects and collections. This congress aims to be a professional commentary on society’s desire to relocate valuable objects of cultural heritage, whether collections, individual objects, buildings or other built structures. Museums and other institutions from several Nordic countries are either planning or already have extensive relocation projects currently underway. This initiative from the IIC Nordic Group (NKF) aims to bring together the preservation community and colleagues from other professions to share knowledge and experience on issues surrounding relocation.

CONFERENCE SUB-THEMES
Temperature, relative humidity, vibration, displacement and stress are parameters that can be monitored by measuring with sophisticated sensors and logging systems. Which systems are relevant for monitoring and evaluating package design and methods of transportation? What are the experiences of using different monitoring methods? What are the current limitations regarding practical aspects, such as defining standards for acceptable changes/limits? Which new technology may we adapt and benefit from?

- Relocation of public art
In most countries, works of art in public spaces are safeguarded by laws that protect both the artist and the work itself; therefore, the relocation of public art can be problematic. Who is affected when sculptures, buildings and museums are moved? If the individual work of art is made specifically for a building, space or landscape, will the artist’s intention be compromised by removing it from its original location? How does the relocation of cultural heritage influence the sites to and from which an object has been moved, and how does it affect the community in general?

- Cooperation and teamwork
Moving procedures require cross-disciplinary cooperation. Which professional groups should in fact work together in a moving process? Examples of good communication and suggested measures to ease a move are particularly welcome.

- Moving projects
Packaging standards and logistics when moving collections or individual objects. Requirements and measures to take in relation to the relocation of fragile objects of various sizes, keeping in mind that the relocation of objects inside a museum also constitutes a moving project.

WHO SHOULD ATTEND?
Conservators, collection managers, scientists, museum directors, professionals who work with risk analysis, managers of cultural heritage, architects, engineers, transport and logistics managers and others who are interested or involved in moving works of art. This congress will hopefully gather professional communities within and outside the field of conservation to discuss aspects surrounding planned relocations.

REGISTRATION
Invitations for conference registration will be sent out in 2011.

LOCAL ORGANIZERS

For more information on this topic please visit
www.nkf-n.no/index.php?option=com_content&view=category&layout=blog&id=77&Itemid=267
1. “The cleaning of works of art: Ethics, expectations, limits and choices”

Instructor: Paolo CREMONESI

Content (program coming soon): Why cleaning? When to clean? What to clean? How to clean? How much should one clean? … This course is addressed to reflect critically about the appropriateness of cleaning treatments of works of art and about how to approach the decision making process far beyond the mere selection of materials and methods. Throughout the different lectures, cleaning materials and application methodologies will be discussed and some interesting insight into other issues devoted to provide a more respectful perspective, that it is also effective, selective, safe and controllable will be discussed as well. This course approaches common ethical, technical and aesthetic dilemmas in day-to-day practice, and will pose questions such as conservators’ level of expectations about cleaning treatments versus the actual possibilities and limitations of works of art as a function of their technical characteristics and condition.

- Dates: January 24th and 25th, 2012
- Timing Schedule: 9-19 h.
- Type of lessons: only theory
- Duration: 16 h
- Venue: Universidad Politécnica de Valencia
- More info: www.cfp.upv.es orlaufuslo@crbc.upv.es

2. Enzymes for the treatment of works of art

Instructor: Paolo CREMONESI

Content (program coming soon): Enzymes can be an effective alternative to acids and bases in some conservation treatments and represent a safer and more controllable option both when removing aged and tough film-forming materials as well as in more “structural” treatments. This course combines theory and practice and will present the results obtained after several studies developed in the last years. The aim is to provide a general overview on the topic. The theory lessons are addressed to understand the characteristics, typology, performance and possibilities of enzymes in conservation of different artworks: easel paintings wall paintings, works of art on paper, furniture and stone. The program is completed with a day and a half of practical work devoted to run tests for the identification of pigments and binders, the preparation of the different enzyme solutions as well as their application and assessment of the results obtained on different mocks-up. Actual studio cases will also be available for discussion.

- Dates: January 26th and 27th, 2012
- Timing Schedule: 9-19 h.
- Type of lessons: theory + practice
- Duration: 16 h
- Venue: Universidad Politécnica de Valencia
- More info: www.cfp.upv.es or laufuslo@crbc.upv.es
In 2009, I had the privilege to work on Vermeer’s *Art of Painting* (Fig. 1) with the team of Elke Oberthaler from the Kunsthistorisches Museum (KHM) in Vienna. The painting had suffered serious paint loss during the 20th century and the museum staff wanted to discover the cause. The level of paint loss was first recorded in 1949 when the painting was sent to Washington for an exhibition. Since then, further losses were observed every time the work was sent out. The painting travelled frequently until 1995. The aged varnish was heavily cracked and created tensions across the surface, which was a factor in the paint loss that occurred. From 1995-1998, a restoration campaign was carried out in an attempt to stabilise the many loose paint chips in the floor and in other areas of the painting. The varnish was removed and replaced and the painting continued to travel. The museum staff warned of further damage and recommended a moratorium on lending. The dispute that resulted between the many authorities that had a say in the matter became a topic of national discussion in newspapers and finally ended in parliament. In 2009, the government ordered that the painting not travel until 2020.

The painting was first recognized as a Vermeer in the late 19th century. The signature of Vermeer on the lower part of the map within the painting had been obscured, and the name Pieter de Hooch is prominent on the painter’s hocker. Vermeer, who is now so admired, was not very well known in earlier centuries and de Hooch’s paintings sold at higher prices. After Vermeer’s bankruptcy and death in 1675, the small number of his works were sold to unknown buyers and subsequently disappeared. *The Art of Painting* surfaced in the collection of Baron van Swieten, physician and counsellor to the crown of Austria. The Czernin family bought it in 1813 from the heirs of van Swieten and kept it until 1940 when it became the personal property of the “Austrian”, Adolf Hitler, who bought it for 1.5 million Reichsmarks with private funds. From 1943-1945, it was stored in a deserted salt mine in Austria (at approximately 8°C and 65-70% RH) together with many other (stolen) paintings, before its transfer to the KHM by the American Forces in the autumn of 1945.

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**Vermeer’s nanopaint studied with Xray tomographic microscopy**

*A pintura de Vermeer analisada por micro-tomografia de raios X*
The examination of *The Art of Painting* was carried out to investigate the possible cause of the delamination of surface layers in the painting. X-ray tomographic microscopy was applied to obtain a three dimensional image of the process. In the green drapery, which is also heavily cracked, an unusual stratigraphy was discovered which seems to be unique for Vermeer’s technique. In the course of the study, another phenomenon was discovered; a red material was found filling some cracks and many pinpoint losses. The red substance and other chemical compounds were later found in a number of cross sections. Various chemical tests were applied to identify these materials, which appeared to be a relatively new phenomenon likely related to the aqueous restoration technique applied as part of the 1995-1998 treatment, and an earlier so-called German lining (animal glue with alum) performed in the 19th century.

These topics will be discussed separately in a blog. The original papers (1) are published in the catalogue of an exhibition devoted solely to the technical and scientific studies of this painting. The text is in German with a separate English translation. Captions are in German and English. The exhibition attracted about 125,000 visitors over a period of three months (25 January to 25 April, 2010).

**Delamination of surface paint:**

A Hirox surface microscope (2) was used to examine the surface of the varnished painting. A polarizing filter was used to minimize light reflection from the varnish. The Hirox microscope can be moved very accurately in the Z-direction at intervals of 250nm. The software selects the areas of each image that are in focus and combines them into a 3D photograph of the entire surface. The painting was photographed in detail with the further objective of building an archive of pictures of affected areas that could be compared with any future areas of paint loss or mechanical change. Fig. 2 A and B show examples of paint loss in the surface of the map and the floor. The lost areas are relatively large. Due to Vermeer’s technique of underpainting in similar tonalities, the losses are not immediately obvious; however, under the microscope the condition of the painted floor is shockingly poor. The stratigraphy of the white tiles is remarkable. Vermeer’s ground is extremely coarse with particles of lead white, earth pigment and limestone of up to 50 microns in diameter embedded in a matrix of the same material, but of a much finer particle size. The first paint layer looks like a traditional Dutch stack lead white

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A disputa entre as várias autoridades responsáveis por esta matéria tornou-se um assunto de discussão a nível nacional em jornais e inclusivamente no parlamento. Por fim, em 2009, o Governo ordenou que a pintura não pudera viajar mais até 2020.

A pintura foi reconhecida, pela primeira vez, como sendo de Vermeer no final do século XIX. O nome de Vermeer na parte inferior do mapa estava obscurecido e o nome Pieter de Hoogh era bastante relevante na altura. Vermeer, actualmente tão admirado, não era muito conhecido nos séculos anteriores, sendo que as obras de Hoogh eram mais facilmente comercializadas. O pequeno número de obras de Vermeer foi vendido a compradores desconhecidos após a sua morte e falência em 1675. “A arte da pintura” apareceu na coleção do Baron van Swieten, médico e conselheiro da coroa da Áustria. A família Czernin comprou-a em 1813 aos herdeiros de van Swieten, que a guardaram até 1940, altura em que se tornou propriedade privada do “austriaco” Adolf Hitler, que a adquiriu por 1,5 milhões de Reichsmarks com fundos privados. Entre 1943 e 1945, esteve armazenada num espaço abandonado e salino na Áustria (a cerca de 8º Celsius e 65-70% H.R.), juntamente com muitas outras pinturas (roubadas), antes da sua transferência para o KHM pelas Forças Americanas no Outono de 1945.

A investigação de “A arte da pintura” foi realizada com o objectivo de determinar as possíveis causas de descartamento das camadas pictóricas. Foi utilizada micro-tomografia de raios X (X-ray tomographic microscopy) para obter uma perspectiva tridimensional do processo. No drapejado verde – com estalados intensos – foi descoberta uma estratigrafia pouco usual e que parece ser única, no que respeita à técnica de Vermeer. Durante a investigação, foi ainda descoberto outro fenómeno: a presença de um material vermelho a preencher algumas fissuras e no interior de lacunas do tamanho de pequenos pontos. As substâncias vermelhas e novos compostos químicos foram mais tarde encontrados em distintas estratigrafias. Foram utilizadas várias técnicas para identificar estes materiais, que pareciam ser referentes a um fenómeno relativamente novo, provavelmente relacionado com o processo de restauro realizado entre 1995 e 1998 e ainda um anterior, datado do século XIX e denominado de entrelagagem alemá (cola animal e alúmen). Estes três tópicos serão discutidos de forma isolada neste blog. Os artigos originais (1) estão publicados no catálogo da exposição, unicamente dedicado aos estudos técnicos e científicos desta pintura. O texto está em alemão,
with coarse lumps in a finer matrix. The surface layer however, is an extremely fine nanopaint with occasional, larger rounded bone black particles creating the marbling effect in the tiles (Fig.3). The interface between the ground and first paint layer is an organic-rich layer enriched with lead, thought to be an original oil exudation that later developed into lead soaps. The interface between the lead white paint and the surface lead white nanopaint appears to be very fragile, and is where delamination occurs.

proposed two possible methods for the original preparation of the lead white nanopaint pigment, of which sedimentation methodology seemed the most likely. Vermeer could have dispersed traditional lead white pigment in water and separated the different grades by decanting the water with suspended fine particles at various time intervals.

As noted, Vermeer appears to have used the coarser fractions in his ground while the very fine lead white was suitable for the final layers. Witlox et al. (3) have executed this experiment and shown that a super fine lead white can indeed be obtained in this way. Documentary sources from the 17th century call this lead white quality ‘excellent lead white’. Witlox et al. also noted that there was an increased amount of lead carbonate in the resulting fine fraction.

Figure 2: Paint loss in the tile floor (A) and the map (B) photographed with a Hirox surface microscope. Scale bar 1mm for A and 2 mm for B. Photos taken by KHM staff.

Figure 3: Stratigraphy of the paint in the tile floor: coarse ground, traditional Dutch stack lead white and lead white nanopaint (Boon and Oberthaler 2010).

**Scientific research**

**Destacamento da pintura**

A observação da superfície da pintura foi realizada com um microscópio de superfície Hirox (2). Foi utilizado um filtro polarizador devido à reflexão de luz causada pelo verniz. O microscópio pode ser manipulado de forma controlada na direcção Z, com um espaçamento de 250 nm. O software seleciona as partes que estão focadas e cria uma imagem 3-D da superfície. A pintura foi fotografada com detalhe com o objectivo de criar um arquivo de imagens das áreas afectadas, de forma a poderem ser comparadas, no futuro, com possíveis novas áreas com lacunas ou alterações mecânicas. As figs. 2A e 2B mostram dois exemplos de lacunas à superfície no mapa e no chão, nos quais se observa como as perdas são relativamente grandes. Devido à técnica de Vermeer e à aplicação de tintas subjacentes de tonalidade similar, as lacunas não são visivelmente tão óbvias. No entanto, a observação microscópica evidencia um estado muito debilitado da pintura, na área do chão. A estratigrafia dos azulejos brancos é notável: a preparação é extremamente grosseira, com partículas de branco de chumbo, pigmentos terra e crê, até 50 micron de diâmetro, embbedidos numa matriz do mesmo material, mas com partículas mais finas. A primeira camada pictórica parece-se com um amontoado de branco de chumbo tradicional holandês, com partes grosseiras numa matriz mais fina. No entanto, o estrato seguinte, à superfície, é uma “nanotinta” com partículas extremamente finas e, ocasionalmente, partículas largas e arredondadas de preto de ossos, que permitem criar o efeito marmoreado dos azulejos (Fig. 3).

Na transição entre a preparação e a primeira camada de tinta está presente uma camada orgânica rica em chumbo, que será resultante de uma exudação original do óleo, que com o tempo se transformou em sabões de chumbo. A transição entre a primeira camada de branco de chumbo e a camada superficial de “nanotinta” com o mesmo pigmento aparenta ser muito frágil. Segue-se a descrição do processo de destacamento da camada pictórica. Na altura, propusemos dois métodos para a preparação do pigmento branco de chumbo, entre os quais a metodologia da sedimentação tinha maior preferência. Vermeer podia ter dispersado o pigmento branco de chumbo tradicional em água, decantado a água com as partículas finas suspensas, e usado as partículas finas e grosseiras após a secagem. As partes mais
Kuehn (4), who studied many Vermeer painting samples during the 1960’s, had previously noted that the lead white sample from this painting that he studied with XRD had a larger fraction of lead carbonate, which at that time was not understood. Now we can interpret this characteristic as another indication for a wet workup of the lead white pigment. How this affects the painterly properties will be investigated further.

The new microscopic technique of XTM (Xray Tomographic Microscopy) was developed for paint studies with the support of SIK-ISEA (Swiss Institute for Art Research in Zurich) at the SLS synchrotron facility TOMCAT of the Paul Scherrer Institute in Villigen (Switzerland) by Ferreira and Boon (5). A monochromatic beam of Xrays of 35 keV is passed through a paint sample with a width of approximately 400 microns, while the sample is rotated in intervals of 0.12 degrees. The resulting sinograms are converted into tiff files that can be read by the Avizo software for 3D processing. The spatial resolution of the XTM is 350nm, not enough to distinguish nano lead white crystallites, but enough to see the coarser paints and especially the micro cracking patterns. Figure 4 is a selected set of virtual cross sections that shows that the rounded cracks created in the surface paint propagate along the interface between the surface paint and the paint layer underneath. This rounded cracking is reminiscent of so-called Wallner cracks that occur in glass and enamel. Such cracks suggest that the surface paint is brittle and glass-like. Another feature in the cracks is the apparent contraction leading to the superposition of paint layers along the fracture line. I believe that the images show the potential fracturing process, though it is possible that the sampling of the paint chip has augmented the cracking pattern. However, we have seen the same phenomenon in other paint chips from the painting that we subjected to XTM; therefore, the nano paint is clearly more brittle than the underlying paints.

How does allowing this painting to move affect the physical condition of the paint layers? In order to better understand, we must note that the painting has a glue lining that reacts to changes in RH. The coarser ground and first paint layer will accommodate movement in the canvas better than the surface paint. As became clear from our XTM observations, expansion was not as much of a problem as the contraction afterwards. Although the painting was

grosseiras podiam ter sido utilizadas na preparação e, as mais finas, na camada pictórica. Entretanto, Witlox et al. (3) realizaram esta experiência, tornando evidente que é possível obter uma camada de branco de chumbo muito fina desta forma. Fontes documentais do século XVII chamaram “branco de chumbo excelente” a esta qualidade de pigmento. Notaram ainda que havia uma maior quantidade de carbonatos de chumbo na fração fina resultante. Kuehn (4), que estudou amostras de pinturas de Vermeer na década de 60, tinha já notado que a amostra de branco de chumbo desta pintura, estudada através de XRD, possuía uma maior fração de carbonatos de chumbo, o que na altura não foi compreendido. Neste momento, este facto pode ser interpretado como indicação de um trabalho húmido com o branco de chumbo. A forma como isto afecta as propriedades da tinta é referida de seguida.

A nova técnica de microscopia de XTM (Xray Tomographic Microscopy) foi desenvolvida para estudos relacionados com pintura, com o suporte do SIK-ISEA (Swiss Institute for Art Research in Zurich) nas instalações do Instituto Paul Scherrer em Villigen (Suíça), por Ferreira e Boon (5). Um feixe monocromático de raios X de 35 keV passa através da amostra de pintura, com cerca de 400 microns de largura, enquanto a amostra é rodada a cada 0,12 graus. Os sinogramas resultantes são calculados em imagens .tiff que podem ser lidas no software Avizo de processamento 3D. A resolução espacial do XTM é de 350 nm. Apesar de esta não ser suficiente para evidenciar os nano cristalitos de branco de chumbo, permite visualizar as partículas mais grosseiras e, especialmente, os padrões de microfissuração. A Figura 4 é uma selecção de secções transversais virtuais, que mostra que as fissuras arredondadas se propagam tanto à superfície como nos estratos subjacentes. Estes estalados arredondados são reminiscentes dos denominados estalados Wallner, que ocorrem no vidro e esmalte, e apontam para um estado quebradiço da superfície da camada pictórica, como a de um vidro. Outra característica é a aparente contração da tinta, que resulta na sobreposição das camadas pictóricas ao longo das linhas de estalados. Pensamos que as imagens evidenciam o possível processo de fractura das camadas, ainda que seja possível argumentar que a amostragem pode ter aumentado o padrão de estalados. Por outro lado, o mesmo fenómeno foi observado em outras amostras da pintura, sujeitas a análises por XTM. Pelo que a camada “nano” é claramente mais quebradiço do que as
maintained in an enclosed casing in the past (1), measurements inside the case still show a strong response to temperature changes, which translate into RH changes. Now that we understand the paint loss process better, the decision to keep this painting in the museum has proved to be a good one.

References:

Movie:
Movie of the virtual cross sections (thickness 350 nm) through an area with microcracking showing rounded cracks propagating and surface paint lifting presumably due to contractive forces. Please see: https://docs.google.com/leaf?id=0B9BCBVU-IxrFOGMyNDQzNGItY2M3MC00YjAxLWI1YjgtYjVjYTVMTE4YjM5&hl=de

Podem-se questionar quais os efeitos que as deslocações da obra têm para a condição física das camadas pictóricas. Para compreender isso, é necessário saber que a pintura tem uma reentelagem a cola que reage com alterações percentuais de H.R. A preparação mais grosseira e a primeira camada pictórica acomodam-se mais facilmente a uma expansão do que o estrato pictórico à superfície. A expansão poderá não ser o maior problema, mas sim a contracção que se segue, como as observações por XTM clarificaram. Apesar de a pintura ter viajado e ter sido exposta ao público num invólucro fechado no passado (1), as medições no interior ainda evidenciam uma forte resposta a mudanças de temperatura, que se traduzem em mudanças de H.R. Agora que é possível compreender melhor o processo de destacamento da camada pictórica, poder-se-á concluir que a decisão de guardar a pintura no museu é correcta.

Referências:

filme:
filme dos cortes estratigráficos virtuais (espessura de 350 nm) numa área com microfissuração, que evidencia estalados arredondados e destacamentos da camada de pintura à superfície, presumivelmente devido a forças de contracção.

https://docs.google.com/leaf?id=0B9BCBVU-IxrFOGMyNDQzNGItY2M3MC00YjAxLWI1YjgtYjVjYTVMTE4YjM5&hl=de
Dear Colleague,

The Getty Foundation's Online Scholarly Catalogue Initiative (OSCI) challenged a select group of nine museums to create an innovative online scholarly publication that would transform how museums publish curatorial and conservation research about their permanent collections. The Art Institute of Chicago is pleased to invite you to participate in the review of the first stage of this exciting initiative. Below this message you will find links to the first entries of the catalogues that have grown out of this research and collaboration: Monet Paintings and Drawings at the Art Institute of Chicago and Renoir Paintings and Drawings at the Art Institute of Chicago.

This preview publication is currently in a usability-testing period and only fully functions in Chrome and Safari browsers. We are extremely interested in your feedback and ask for your assistance in making the experience of these catalogues the best it can be. Please share with us your reaction and comments at https://www.surveymonkey.com/s/OnlineCatalogueFeedback or directly by emailing us at OnlineCatalogueFeedback@artic.edu.

The Catalogues:
Monet Paintings and Drawings at the Art Institute of Chicago
http://publications.artic.edu/reader/monetpaintings-
and-drawings-art-institutechicago
Renoir Paintings and Drawings at the Art Institute of Chicago.
http://publications.artic.edu/reader/renoirpaintings-and-drawings-art-institutechicago
There is also a video demonstration of the Online Scholarly Catalogue Reader, that you might find useful as an introduction at http://www.artic.edu/aic/resources/resource/1980.

Thank you in advance for any feedback you may have!

AIC OSCI Team

ICOM Membership information

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.htm,
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/affiliées.html,
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@icomcc.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 Membership Application forms

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

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.
Submissions welcome!

All submissions related to paintings conservation are 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.

For submissions to the newsletter please contact:

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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.

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

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