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From your co-ordinator

Dear members,

Hello! I hope that you are all having a nice summer. We are sending out our second newsletter for the triennial period. This issue has a lot of information about recent conferences and meetings as well as publications.

We have been working with the ICOM-CC Documentation Group on plans for a one-day interim meeting on the subject of Updates in Paintings Conservation Documentation, with a focus on advances in technical imaging. The meeting will take place at the Rijksbureau voor Kunsthistorische Documentatie (RKD), in the Hague on Saturday, 21 September 2013. This date will follow a much larger conference on the subject of Historic Painting Techniques at the Rijksmuseum in Amsterdam.

After our successful meeting on conservation documentation, which was held at the Wallace Collection in London in September of 2009, we decided to organize another meeting that would serve as an update on the theme. We also wanted to take advantage of the timing of the Rijksmuseum conference. By holding our own meeting in the Hague we hope our members will be able to visit the city and its marvelous art collections at the weekend.

We will send out more information about the one-day meeting in 2013.

I would like to thank all of our contributors to this newsletter and especially, Andrea Sartorius, the newsletter editor.

Best wishes,

Tiarna Doherty
Chief of Conservation
Lunder Conservation Center
Smithsonian American Art Museum
Washington, DC

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Mesdames, Messieurs,
chers adhérents, chers amis

J’espère que vous êtes en train de passer un excellent été! Veuillez trouver ci-joint notre deuxième bulletin qui récapitule les conférences ainsi que toutes les rencontres et publications récentes.

Ensemble, avec le groupe des documentations I C O M - C C, nous souhaitons organiser un colloque intermédiaire d’une journée sur le thème de la mise à jour de la documentation de la conservation des tableaux et en particulier sur le progrès de l’imagerie technique.

La conférence aura lieu au Rijksbureau voor Kunsthistorische Documentatie (R K D ) à La Haye, le Samedi 21 Septembre 2013. La date à été choisie pour faire suite à une conférence plus importante sur les tableaux du Rijksmuseum à Amsterdam. Encouragés par le succès de notre dernière rencontre à Londres en 2009 à la "Wallace Collection" nous souhaitions organiser une nouvelle réunion sur le thème de la documentation afin de discuter du progrès dans ce domaine. Le choix de la date nous permettra de participer à la conférence du Rijksmuseum et ensuite de visiter la ville de La Haye et ses magnifiques collections d’art durant le weekend. Nous vous ferons parvenir de plus amples informations sur notre colloque à La Haye en 2013.

Je tiens à remercier toutes celles et tous ceux qui ont contribué à ce bulletin, et en particulier la rédactrice, Andrea Sartorius.

Avec mes meilleures salutations,
Très cordialement,

Tiarna Doherty
Chief of Conservation
Lunder Conservation Center
Smithsonian American Art Museum
Washington, DC

Translated by Gisela Kingham
Estimados miembros,

¡Hola! Espero que estéis pasando un buen verano. Estamos enviando nuestro segundo boletín informativo del periodo trianual. Este número contiene mucha información sobre conferencias y reuniones que han tenido lugar recientemente, así como sobre publicaciones.

Hemos estado trabajando con el Grupo de Documentación de ICOM-CC en la organización de una reunión extraordinaria de un día para tratar el tema Últimas Novedades en la Documentación de la Restauración de Pintura, con especial atención a los últimos avances en tecnología de imagen. La reunión tendrá lugar en el RijksbureauvoorKunsthistorischeDocumentatie (RKD), en La Haya, el sábado 21 de septiembre de 2013. Esta reunión sucederá a una conferencia mucho mayor sobre Pintura en el Rijksmuseum en Amsterdam.

Dado el éxito de nuestra última reunión sobre documentación que tuvo lugar en la Wallace Collection en Londres en septiembre de 2009, queríamos organizar otro encuentro que sirviera como actualización en el tema de la documentación. También queríamos aprovechar la fecha escogida para la conferencia del Rijksmuseum. Mediante la celebración de nuestra propia reunión en La Haya, esperamos que nuestros miembros puedan visitar la ciudad y sus maravillosas colecciones de arte durante el fin de semana. Enviaremos más información sobre este encuentro de un día en 2013.

Me gustaría dar las gracias a todos los colaboradores de este boletín informativo y especialmente a Andrea Sartorious, su editora.

Un cordial saludo,
Tiarna Doherty
Chief of Conservation
Lunder Conservation Center
Smithsonian American Art Museum
Washington, DC

Translated by Carmen Albendea

Caros membros,

Olá! Espero que todos estejam a ter um Verão agradável. Estamos a enviar a segunda newsletter, relativa ao terceiro trimestre. Este número contém muitas informações acerca das conferências e encontros, bem como sobre as publicações mais recentes.

Temos estado a trabalhar com o grupo de Documentação do ICOM-CC no planeamento de um encontro intermédio, de um dia, que tem como tema a atualização de documentação relativa à conservação de pintura, com especial enfoque nos avanços da imagem técnica. Este encontro terá lugar no Rijksbureau voor Kunsthistorische Documentatie (RKD), em Haia, em 21 de Setembro de 2013. Após esta, seguir-se-á uma outra conferência, maior, no Rijksmuseum, em Amsterdão, cujo tema será Pintura.

Dado o sucesso do nosso último encontro relativo à documentação, que decorreu na Wallace Collection, Londres, em Setembro de 2009, gostaríamos de organizar uma nova reunião que servirá de atualização deste mesmo tema. Será também um modo de aproveitar o tempo aquando da conferência no Rijksmuseum.

Mantendo o nosso encontro em Haia, esperamos que os nossos membros tenham possibilidade de visitar no fim-de-semana a cidade, bem como as suas maravilhosas coleções de arte.

Enviaremos informação mais detalhada acerca do encontro em 2013. Gostaria de agradecer a todos os que contribuíram para a realização da newsletter, em especial a Andrea Sartorius, editora da Newsletter.

Melhores cumprimentos
Tiarna Doherty
Chief of Conservation
Lunder Conservation Center
Smithsonian American Art Museum
Washington, DC

Translated by Ana Lopes Sliva
I am very sad to report the death of a dearly loved friend and esteemed easel-painting conservation colleague, Dr. Renate Woudhuysen-Keller, Emeritus Assistant to the Director at the Hamilton Kerr Institute, University of Cambridge, United Kingdom.

She died peacefully in hospital on Thursday June 28, 2012 aged 68, after a long illness, bravely fought, and with her husband Paul at her bedside. Renate was held in huge respect and affection by generations of students of the Hamilton Kerr Institute, where she fulfilled a pivotal role as teacher and painting conservator for 34 years, since her appointment by Herbert Lank in 1978.

Her influence spread well beyond England, and her courses in the historic painting techniques and the recreation of materials from original sources have been inspirational to many painting conservators across the world. She was trained in the central European tradition in Cologne, Zurich and Stuttgart, and, beginning with her MA thesis with Thomas Brachert, was one of the pioneers of the discipline of technical reconstruction of historical painting techniques and materials, linking her practical experiments to the results of research into the sources, and examination of the paintings themselves.

She was also a skilled and dedicated conservator of easel paintings and polychromy, and as a teacher was both inspiring and approachable, generating great devotion amongst all who worked with her. Our debt to her is immense, and she will be enormously missed by the staff and students at the Hamilton Kerr, and by the wider community of painting conservators, many of whom have studied or collaborated with her.

Many of you will be aware that a Festschrift in her honour will be published later this year by Archetype publications;

for more information please contact

Jenny Rose  
Hamilton Kerr Institute  
jr326@cam.ac.uk
“Rembrandt or Not?. Scientific Research on Art” was organized by the Sakip Sabanci Museum, Painting Department and took place in Istanbul on 12-13 April 2012. One hundred and ten delegates were registered. The museum had an exhibition on “Rembrandt and his Contemporaries” and therefore the second day of this symposium was devoted to technical analyses on Rembrandt and other Flemish artists. The symposium was held in English and all the contributions were simultaneously interpreted into Turkish.

The first day of the symposium focused on the current technical research on art, divided into three sessions ranging from contemporary media art to archaeology.

The first session was given by Anna-Vila Espuna from Metropolitan Museum of Art, Department of Scientific Research, New York, about FTIR and SEM-EDX as complementary techniques that provide information about the organic and inorganic components in works of art, as well as about their stratigraphic structure and morphology, enabling the analysis of art objects in a minimally invasive or non-invasive manner. The second session was presented by Assistant Professor, Ph.D. Cindie Kehlet from the Pratt Institute of Art and Design in New York. In her presentation she gave examples of applications of Nuclear Magnetic Resonance (NMR) on art such as the characterization of oil stains on paper and non-invasive and non-destructive measurement with x-ray fluorescence.
reflectance Fourier transformed infrared spectrometry, and single-side nuclear magnetic resonance on site to help the assessment of various wall paintings and mosaics.

In the third session, Professor Emeritus, Dr. Ole Faurskov Nielsen from University of Copenhagen talked about IR- and Raman spectroscopy with particular emphasis on applications in art and archaeology with examples from his own research.

The second day was exclusively devoted to Rembrandt and his contemporaries and was lectured by Dr. Jørgen Wadum, Keeper of Conservation at the National Gallery of Denmark and Director CATS, Copenhagen, about his research on 17th-century Flemish and Dutch painters, especially on Rembrandt’s paintings.

Among his lectures were “Rembrandt’s (1606-1669) ‘The Anatomy Lesson of Dr. Tulp’ examined and restored” and ‘The Girl with the Pearl Earring’: Vermeer’s Mid-Career Masterpiece in the Context of Technique and Illusion".
Two inspiring conference days held by CATS

*The International Conference Copying, Replicating & Emulating Paintings in the 15th-18th Century* took place on 21-22 May 2012 in CATS at the National Gallery of Denmark. 165 positive and dedicated participants secured two concentrated and inspiring days of the conference.

Inspired by the European research project *Bosch & Bruegel Four Paintings Magnified* this conference explored how art historical and technical examination of paintings in tandem can address key subjects as meaning, materials and manufacturing techniques, and be a catalyst for fresh perspectives on prevailing European workshop practices when copying, replicating and emulating paintings in the fifteenth to eighteenth centuries.

The programme was characterised by well prepared presenters sharing their intriguing work and discoveries, presented under the following headlines:

- Emulations and Copies in the 15th-16th Century
- England in the 16th-17th Century
- Materials as Markers
- From the Netherlands to Antwerp, 17th-18th Century
- Rubens and his Workshop
- Italian Copies
- 18th-19th Century Copies

by Miriam Watts
The first day of the conference concluded with a reception and viewing of the exhibition *Illuminated – tracing Bosch & Bruegel*, the research project which fostered the themes for the conference (See also the publication *On the Trail of Bosch & Bruegel, Four Paintings United under Cross Examination*, Archetype Publications). This was also the evening of the conference dinner in the good-spirited company of the delegates.

After an intense and informative second day of the conference, the afternoon ended with a tour of the permanent exhibition of Old Masters in the Gallery.

During the two days of scholarly presentations and discussions, of networking and renewal of contacts and friendships, the conference closed with the expressed wish from the organizers to further interdisciplinary cooperation in future; across borders and bridging areas of specialization.

The conference papers will be published early in 2013 in the peer reviewed on line publication *ArtMatters, International Journal for Technical Art History*.

The conference was organised by CATS, a strategic cooperative research centre constituted by:

- The National Gallery of Denmark
- The National Museum of Denmark
- School of Conservation (SoC) at The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation

Please visit the CATS Homepage: www.cats-cons.dk
The Artist Interview
For Conservation and Presentation of Contemporary Art. Guidelines and Practice

Editorial board: Lydia Beerkens, Paulien 't Hoen, IJsbrand Hummelen, Vivian van Saaze, Tatja Scholte, Sanneke Stigter

Graphic design: Ariënne Boelens office

Paperback | 160 pages | 27.5 x 21 cm | extensive fc | English | € 28,00 |


One of the ways to obtain authentic, content-related and technical information on modern and contemporary artworks is to interview the artists who created them. To that end, the Foundation for the Conservation of Contemporary Art (SBMK), the Cultural Heritage Agency of the Netherlands (RCE) and the University of Amsterdam (UvA) have formulated guidelines for a structured approach of the artist interview and compiled a number of interview scenarios as practical interview tools.

The aim of this handbook is to equip conservators, curators, art historians and students with tools to retrieve a wealth of accurate information from the artist and to allow the interested public a view behind the scenes of the conservation, preservation and presentation of modern and contemporary art.

The Artist Interview. Conservation and Presentation of Contemporary Art. Guidelines and Practice is an extensive manual with numerous interesting examples. This book provides a variety of scenarios enriched with useful pointers, example questions and checklists to ensure a smooth progress of the artist interviews.

The interview scenarios are supplemented with ten relevant articles on studio and museum interviews providing insight into the potentials and pitfalls of the artist interview as a conservation tool.

With contributions by Liesbeth Abraham (Frans Hals Museum), Lydia Beerkens (SBMK/SRAL), Frederika Huys (The House of Conservation/S.M.A.K), Jaap Guldemond (Museum Boijmans Van Beuningen/EYE Film Institute Netherlands), Paulien ’t Hoen (SBMK), IJsbrand Hummelen (RCE), Mark-Paul Meyer (EYE Film Institute Netherlands), Tatja Scholte (RCE), Ingeborg Smit (Rijksmuseum Twenthe), Sanneke Stigter (Kröller-Müller Museum /UvA), Sandra Weerdenburg (Stedelijk Museum Amsterdam).

This publication was made possible with the generous support of the Cultural Heritage Agency of the Netherlands / RCE, the Foundation of Contemporary Art / SBMK en de University of Amsterdam / UvA.

For more information: please contact Jap Sam Books, www.japsambooks.nl
Dear Colleague,

1. The reprints of Artists’ Pigments: A handbook of their History and Characteristics volumes 1-3 are expected to arrive from the printer in early May. There is still the opportunity to obtain the very special discount on either the reprinted volumes 1-3 or the complete set volumes 1-4 if you email us by 4th May.

2. The following Archetype publication is due for publication on 7 May 2012 (see below for pre-publication discounts):

On the Trail of Bosch and Bruegel: four paintings united under cross-examination
Erma Hermens (ed.)
ISBN: 9781904982784

This book is part of a pan-European research project investigating four Netherlandish paintings from the 16th century, all depicting Christ Driving the Traders from the Temple, and presently in the collections of the Kadriorg Art Museum, Tallinn; National Gallery of Denmark, Copenhagen; Glasgow Museums, and in a private collection. This publication presents the first results of the technical investigation, multispectral analysis and art historical research.

The four paintings examined are alike yet different with echoes of Hieronymus Bosch and Pieter Bruegel the Elder. The research project addresses an under-investigated part of 16th- and 17th-century Netherlandish art production that reuses popular imagery from the time of Hieronymus Bosch. The paintings represent four versions of Christ Driving the Traders from the Temple that follow religious and cultural traditions and were made with different purposes, answering to the demands of a booming 16th-century Antwerp art market. The research aims to discover the origin of the four versions, how and why they were made, and their meaning.

PRICE: 37.50 GBP
FORMAT: Paperback

Details of this publication and contents can be found at:
http://www.archetype.co.uk/publication-details.php?id=152
Pre-Publication Discount Price GBP 30.00 + postage when ordered from Archetype’s London office (info@archetype.co.uk) by 30 April 2012 using a Visa/Mastercard.

*Please note, those attending the conference Copying, Replicating & Emulating Paintings in the 15th–18th Centuries from 21-22 May 2012 will receive a free copy at the conference.

3. Archetype at the AIC Conference:
Archetype will have a stand of discounted books at the AIC Conference in Albuquerque in May. Please email if you would like to be sent the order form in advance of the conference. If you would like to place an order ahead of the conference, to ensure availability of certain titles, we will need to receive your order by 25th April.

Please do not hesitate to get in touch if you have any questions or comments.

Yours sincerely

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The Royal Institute for Cultural Heritage (KIK/IRPA) and its Centre for the Study of the Flemish Primitives are honoured to announce the Van Eyck Studies Colloquium in Brussels on 19-21 September 2012. The colloquium is intended for art-historians, curators, conservators and scientists studying painting from the Southern Netherlands in the 15th century.

This is the eighteenth in a series of prestigious conferences for the ‘Study of Underdrawing and Technology in Painting’, initiated in 1975 by the Université catholique de Louvain-la-Neuve (UCL). The Triennial colloquium is alternately organized by the KIK/IRPA, the UCL and the Katholieke Universiteit Leuven, who hosted in 2009 the seventeenth symposium dedicated to Rogier van der Weyden.

This 2012 colloquium has been dedicated to Van Eyck because of the recent research developments in his oeuvre, particularly in the Ghent Altarpiece that underwent an urgent conservation treatment in 2010 and will be restored in the following years by the KIK/IRPA. To encourage research on this masterpiece, scholars are warmly invited to make use of the recent website about the Ghent Altarpiece, supported by the Getty Foundation: [closertovaneyck.kikirpa.be](http://closertovaneyck.kikirpa.be).

**Main colloquium topics**

- Technical studies on paintings, drawings and miniature paintings by Jan Van Eyck;
- Studies of underdrawings in Van Eyck’s paintings, his painting practice, materials and technique;
- Documentary sources, original archival and historiographical research;
- Research on iconography and iconology in the paintings of Jan Van Eyck.

**Language**

The languages of the conference will be English and French.

**Conference Venue**

The conference venue is located at five minutes’ walk from the KIK/IRPA building: Royal Military Academy, rue Hobbema 8, 1000 Brussels, Belgium.

The conference »Climate for Collections: Standards and Uncertainties« is now open for registration. This important and timely conference is organised as part of the European Commission funded »Climate for Culture« research project. It will be held on the occasion of the 75th anniversary of the Doerner Institut, and supported by the German Conservator Association (VDR) and the International Association for Science and Technology of Building Maintenance and the Preservation of Monuments (WTA). The meeting will take place in the Ernst von Siemens-Auditorium at the Pinakothek der Moderne in Munich, Germany, from the 7th to the 9th of November 2012.

Selected by a Technical Committee of international specialists, a lively programme of presentations and discussions has been organised. The contributions cover the past and future development of environmental standards, the latest scientific research on materials response, in situ observations of the interaction of historic objects with climate, and methods of environmental control, past, present and future. This concept will offer a vivid platform for conservators, curators, conservation scientists, archivists, registrars, climate engineers, architects, building engineers, decision makers in the cultural field and many more.

The conference »Climate for Collections: Standards and Uncertainties« will be the opportunity to discuss current concerns and questions about environmental standards. Should standards for environmental control become more or less restrictive than the currently accepted international norm? Does predicted climate change necessitate changes in environmental standards? Do arguments about energy costs and sustainability necessitate such changes? Does scientific research, using physical and computer models, reflect the behaviour of real objects? Can surveys of real objects in real environments be used to determine realistic environmental standards? This debate will lead to greater understanding of the factors to be balanced if we are to sustain the mission to save cultural heritage for future generations. You can find out more about the proposed programme, and also register, at the conference website under http://www.doernerinstitut.de/en/index.html

Seats are limited, so book soon to guarantee a place and to catch the early bird rate until 31th of August 2012.
Preliminary announcement for the International Symposium
Painting Techniques, History, Materials and Studio Practice

Rijksmuseum Amsterdam 18-20 September 2013

by Arie Wallert

The beautifully renovated Rijksmuseum in Amsterdam will open its doors to the public in 2013. To celebrate this event the Rijksmuseum will host a three-day Symposium on Historical Painting Techniques. The central theme of the Symposium will be the technical study of historically used painting techniques, the historical painting materials, their origin and trade, and their application in the painters workshop. This symposium will be the fifth in a series of very successful meetings that started in Prague in 1993, followed by a meeting in Leiden in 1995, and continued by the IIC congress in Dublin in 1998 and the National Gallery meeting in London in 2009.

As considerable developments continue to take place in the field of 'technical art history', we hope to show the advances that are being made in the study of the material aspects of paintings. The Symposium will provide a podium for the effective dissemination and fruitful discussion of new work. We strongly encourage interdisciplinary collaboration between art historians, conservators, and scientists. Contributions discussing technical findings, documentary evidence and analytical results, in relation to art historical questions are particularly encouraged. We emphatically invite art historians to contribute, but also welcome relevant contributions from other disciplines, such as source research, conservation science, the history of science and technology, history of trade and trade routes, historical mining, metallurgy, pharmacy.

The program should prove of interest to academic scholars and students as well as museum professionals, curators, conservators, art historians and scientists.

A call for papers will be issued shortly. We intend to publish oral presentations and poster presentations as postprints in both electronic and printed (book) form.
Oil based paints continue to be very appealing to contemporary artists. The developments in paint manufacture and the experiments with paint application, however, have led to changes in the drying properties and the stability of the modern oil paints and the works from which they are made.

In addition, the surfaces of unvarnished paintings are often sensitive to cleaning solvents. These issues are of concern to conservators, curators, scientists, art historians and collection managers responsible for the care and display of modern and contemporary paintings.

Together with partners, the Cultural Heritage Agency of the Netherlands has been studying these issues for almost ten years. We are pleased to invite you to the two-day symposium *Issues in contemporary oil paint*, at 28 and 29 March 2013. We welcome you to this international symposium on twentieth century oil paint research and take the advantage of introducing you to our premises in Amersfoort.

A range of invited speakers will deliver lectures. Participants will be invited to submit extended abstracts for posters that will be introduced by three minute flash presentations.

For more information on abstract submission, the symposium program and admission fees, please visit www.cultureelerfgoed.nl/en/icop. Information will be regularly updated. The call for extended poster abstracts is due September 1, 2012. Deadline for submitting extended poster abstracts is November 1, 2012. Early registration and discount from September 1 until November 15, 2012.

*Location*

*Cultural Heritage Agency of the Netherlands*

Amersfoort, The Netherlands
info@cultureelerfgoed.nl
www.cultureelerfgoed.nl/en/icop

Preliminary announcement for the MUNCH 2013 conference

28 - 30 June 2013, University of Oslo / Norway

by Tine Frøysaker

Conservation Studies at the University of Oslo (UiO) will celebrate the 150th anniversary of the birth of Edvard Munch (1863 - 1944) by hosting an international conference. Public paintings by Edvard Munch and his contemporaries. Change and conservation challenges will be held in UiO’s festival hall (the Aula) in the middle of Oslo, 28 - 30 June 2013. Our aim is to focus on preservation problems, challenges and possible solutions in relation to cleaning, structural treatment and display. Postprints are planned for 2014. Please see our forthcoming web-page for developments and information: http://www.hf.uio.no/iakh/english/research/projects/aula-project/munch2013

Scientific committee: Tine Frøysaker, Noëlle Streeton, Hartmut Kutzke (all UiO), Biljana Topalova-Casadiego (The Munch Museum) and FranÇoise Hanssen-Bauer (The National Museum of Art, Architecture and Design).

Paper proposals
Deadline, length (amount of characters) etc. are soon to be announced (see below).

Poster proposals
Deadline etc. will be announced in September/October 2012.

Student poster proposals
Case studies from BA and MA projects are encouraged and deadline etc. will be announced in November/December 2012.

Programme
We hope to have the final conference programme ready by March/April 2013.

Conference fee
This will cover conference admittance, coffee breaks, lunch, a planned reception and guided Munch exhibitions

Early registration
Will open this autumn. Early birds will pay less than late ones.
The scientific committee for the international conference devoted to Edvard Munch and contemporary painters invites proposals for papers. The conference, which coincides with MUNCH2013, will focus on conservation challenges and issues related to how and why their paintings have changed. The deadline for abstract submissions is 28 November 2012.

Abstracts should not exceed 600 words, and might address themes associated with:

- Cleaning
- Structural treatment
- Painting technique
- Display

Abstracts should be written in English. Non-native English speakers should ensure that their abstracts are checked prior to submission. If accepted, you will receive an edited abstract, which will be published on the conference web pages:

http://www.hf.uio.no/iakh/english/research/projects/aula-project/munch2013/paper-proposals

You will also receive further details for your conference presentation, and on the peer-review process for the conference post-prints.

Please send the abstract as a Word document to the conference secretary, Ingjerd Kleiva. Her address will be posted on the MUNCH2013 web pages in due course.

For further information, please contact:

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http://www.hf.uio.no/iakh/english/research/projects/aula-project/index.html
From May 2013 to January 2014 the Van Gogh Museum, in close collaboration with the Netherlands Institute for Cultural Heritage and Shell, will present the results of an innovative and interdisciplinary research on Van Gogh’s working methods in the context of his time to a larger public.

An ambitious exhibition at the Van Gogh Museum, accompanying publications and an international symposium will shed more light on Van Gogh’s use of an impressive range of materials and techniques in order to understand to what extent his studio practice was influenced by other artists and the conditions in which he lived and worked.

Contribute

Scholars (curators, researchers, conservators, conservation scientists, physicists and chemists) working in the wider field of 19th-century studies are kindly invited to attend the symposium and/or to share their expertise by presenting a paper or a poster.

The contributions shall address one of the following themes:

- Materials and tools
- Technique and finishing
- Conditions (i.e. in a studio or in the open air, weather, in dim or well-lit spaces, finance and health)
- Know-how (theoretical and practical)

An official Call for papers will be published late June 2012.

The organisation of this symposium invites broad participation Therefore, we would be most grateful if you could forward this announcement to possible interested parties.

The workshop aims to familiarize conservators with the thread-by-thread tear mending method for the treatment of torn canvas paintings. Through lectures, demonstrations and laboratory sessions the workshop provides a comprehensive insight into the different adhesives, tools and techniques used. Petra Demuth will describe the philosophy of this treatment approach, demonstrate the methodology, tools and materials, explain when the method is appropriate, and the advantages and benefits of the reweaving technique as a treatment option. The technique is carried out under the microscope using fine tools adapted from dentistry. Although labor-intensive, the resulting repair is often virtually invisible. This method allows for the viable repair of tears, for the realignment of distortions or gaps resulting from tears and can re-establish the visual and mechanical integrity of the canvas, while using minimal intervention. This reweaving technique can be especially effective for unlined paintings as well as for modern works of art and will add significantly to a conservator’s repertoire for the treatment of tears in fabric-supported paintings.

The thread-by-thread tear mending method can be used as an alternative for the repair of torn woven fabric, where patching or lining or inlays are not an option.

Instructor

Petra Demuth studied conservation of paintings and polychrome sculptures at the Cologne Institute of Conservation Sciences (CICS), Cologne University of Applied Sciences, Germany (1990-1994). She has taught conservation of paintings and modern art at the Conservation Department of the Academy of Fine Arts in Dresden, Germany, as a research assistant with Professor Winfried Heiber. After these six years, she worked as a painting conservator in private practice in Berlin. She has been a technical lecturer in the Department of Restoration and Conservation of Paintings, Polychrome Sculptures and Modern Art at CICS since 2003. Petra Demuth has demonstrated the thread-by-thread tear mending method with Professor Winfried Heiber over a number of years. They have offered tear mending workshops in Chicago, London, Cambridge, Tokyo, Oslo, Copenhagen, Berne, Maastricht, Valencia, London, New Haven and Melbourne. Since 2009 Petra Demuth has continued to impart the knowledge about this technique in numerous European cities. The ideas about the method, its concept, principles and significant examples, as well as the content and structure of the workshop, are all based on the lifework of Winfried Heiber (2009). It is a compilation of almost 30 years of his experience as a conservator in private practice and 11 years as a Professor in the Conservation Department of the Academy of Fine Arts in Dresden, Germany.

"Thread-by-thread tear mending for canvas paintings"
16 – 20 July 2012, Universidad Politecnica de Valencia

with Petra Demuth
Registration online
1. Only theory (4 hours)
2. Theory Lessons and Practical Workshop (20 hours), Only 10 places in each group
Registration fee includes an individual workstation for each participant during the practical workshop and a kit of tools for free comprising:
Micro hot needle, with temperature regulator and 4 special tips, 2 dentist explorer (probe), double ended, cork screw, "Weston", Microscissors, Tweezers with curved tips, Broach holder for insect needle

"Dry Cleaning Methods for Unvarnished Paintings"
1-2 October 2012, Porto, Portugal

with Maude Daudin-Schotte

Dear colleagues,

We have now the pleasure of announcing the masterclass on Dry Cleaning Methods for Unvarnished Paintings, to be held in October in Porto, Portugal.

This is the 9th conservation masterclass organized by 20|21 Conservação Restauro, and attached is the poster with more information about the event, as well as a portfolio of past courses.
"Dry Cleaning Methods for Unvarnished Paintings", with Maude Daudin-Schotte; 1-2 October 2012, Porto, Portugal
Registration fee: 325€ + 23%VAT = 399,25€ ("early bird", valid until the end of August)

As usual, the approach will be hands-on, allowing participants to apply the lessons learned in their own studio; theory and observation will blend with practice for optimized learning.
Feel free to contact us for whatever question or comment you have.
We look forward for the chance of having you learning with us (again!)

Kind regards from Porto,
Pedro Pardinhas

Further information:
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Edvard Munch’s painting *Puberty* (1894) is renowned. It belongs among the world treasures of modern art. Nevertheless, little investigation into its materials, current condition and treatment history has been made. This actualized the requirement for down-to-earth information about the work as a physical object in order that carefully considered plans for future treatment and for the prevention of further damage could be drawn up. An extensive investigative and conservation process was therefore initiated. The project was an attempt at a thorough examination and systematic survey of Munch’s main paintings’ “biography”, and particularly its present condition.

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**A Puberdade (1894) de Edvard Munch. Estudo da técnica e estado de conservação**

A *A Puberdade* (1894) de Edvard Munch é uma pintura célebre e que pode ser classificada como um dos tesouros do mundo da arte moderna. No entanto, tem sido escassa a investigação sobre os seus materiais, estado de conservação e historial de tratamento. Para garantir uma intervenção adequada da obra e a sua salvaguarda para o futuro é necessário conhecer a sua materialidade, ou seja, a pintura enquanto objecto físico. Nesse sentido, iniciou-se uma vasta investigação sobre a obra e o processo de conservação da mesma. O projecto consistiu num exame detalhado e sistemático das pinturas mais conhecidas de Edvard Munch, em particular do seu estado de conservação. O trabalho estendeu-se por mais de um ano e incluiu a análise dos materiais, o estudo dos problemas de degradação associados à pintura, assim como o planeamento de um método para o seu tratamento e conservação. O exame da *A Puberdade* foi realizado com o suporte financeiro da EU, para o qual contribuíram especialistas da Noruega e de outros locais. Característico das obras deste período de Edvard Munch é o uso variado de técnicas, processos de execução e tratamentos da superfície pictórica. A utilização de diferentes técnicas numa mesma pintura pode ser observada em particular na *A Puberdade*, na qual se destaca a experimentação no manuseamento e aplicação dos materiais, como a tela e as tintas, enfatizando assim o carácter material da obra.

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*Puberty, 1894, 149 x 112 cm, Munch Museum, Oslo*

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The work stretched out over a year, and included an analysis of the materials, a study of the problems associated with the painting, as well as finding a responsible method for treating and conserving it for posterity. The examination of Puberty was carried out with support from EU-financed research². A number of specialists both from Norway and abroad have further contributed to this process. Characteristic of Munch’s work of the period is the varied use of techniques, working processes and treatments of the pictorial surface. Many variations may appear in one and the same work. The use of different technical methods in one painting may be noted particularly in Puberty. The painting is marked by experimentation in the use and handling of the materials – the canvas and paints. H. Munch emphasised the material character of the work by creative juxtaposition and effects, such as the treated painted surface and the exposed canvas. The working method enhances the textural quality of Puberty, which is emphasised by locally applied varnish – this makes any type of treatment, such as successful cleaning or consolidation, very challenging.

Shortly after Munch’s death Puberty was lined and mounted onto a new stretcher. Later, tears in the canvas and scratches in the paint layer were treated with infilling and retouched. Unfortunately, little information exists about the types of material used in these early treatments. In addition, they seem to have undergone some successive change in the appearance of the surface.

The competent preservation of Puberty was a major aim of the project, and involved study of the original materials and of the treatment history as well as how the latter influenced the current condition of the artwork.

The work done on *Puberty* is relevant for the conservation of the remainder of the paintings in the Munch Museum as well. New information derived from this study benefits the entire collection.

The painting has not been shown to the public for more than ten years, and the Munch Museum marks the completion of the investigative and conservation process in a special exhibition dedicated to the painting[^1]: *Puberty*.

The Summer Exhibition at The Munch Museum, June - October 2012 (http://www.munch.museum.no).

Edvard Munch’s works of art:
© Munch Museum/Munch-Ellingsen Group/BONO, Oslo 2012.

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**3D observation of the quality of the paint surface**

by Jaap J. Boon

Conservators are very much concerned with maintaining the surface quality of paintings. This requires preservation of the support and paint composite and avoiding large changes in physical condition, generally by controlling the surrounding climate as a means of limiting chemical changes within the paint. I once used as the title for a talk: When the painter is done, the chemistry begins. Painters rely on chemical processes for the drying of their work. The distribution of pigments should set in such a way that the original intention remains. We now begin to understand that major chemical changes occur on the nanoscale, which transform the original organic materials, such as oil and egg, into a more stable and longer-lasting form. A metal-coordinated organic network results in which the metal ions provided by various pigments play a key role [1].

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[^1]: Ultramarine pigment particles (300 x) on Vermeer’s *Lady in Blue reading a Letter* using the Hirox 7700 in 3D imaging mode.
Remarkably, the multilayer systems that painters lay down have survived through time rather well in many cases, though not always. Roaming metal soaps can destroy the layer morphology by forming liquid-crystal aggregates that protrude, which can lead to paint loss, albeit on a microscopic scale at the surface. The adhesive forces between paint and/or ground layers can be disrupted due to soap formation. For example, zinc soaps in the ground can lead to delamination. Soap formation in the ground can also lead to increased transparency in the paint layers above. Increased transparency due to metal soap formation in the surface layers leads to a loss of hiding power and a loss of light reflectivity, thus making the picture darker. Soaps can react further with atmospheric carbon dioxide, leading to new crystals that severely disrupt the quality of the image.

Many of these processes are now recognized and are being investigated by conservators and conservation scientists. The observation and documentation of the quality of the image and especially the surface of paintings are therefore of great importance, not only to understand present condition, but also to try to predict future changes. Documentation has proved difficult; however, new solutions are on the horizon. In the last five years I have had the privilege to work with Emilien Leonardt from Hirox (www.hirox.com) on the 3-D digital surface microscopy of paintings such as Mark Rothko’s Seagram Murals at Tate Modern in London [2], Vermeer’s The Art of Painting in the Kunsthistorisches Museum in Vienna, and Vermeer’s The Lady in Blue reading a Letter in the Rijksmuseum in Amsterdam.

Why ‘privilege’? Because seeing the surface of paintings in 3-D at high magnification is an eye-opening experience. The surface is seen and recorded digitally at higher magnification (up to 7000x) so that the surface corrugation can be measured in detail and profiles can be made. Because the camera can be moved along the Z-axis at 250 nanometer intervals, a full in-focus 3-D picture can be obtained of the entire surface of a painting. Fig. 1 shows an example of the distribution of ultramarine pigment particles in Vermeer’s paint, including a large crack. Comparing surface pigment distributions between paintings is now possible without taking samples (although these are still necessary for analysing layer structure). The possibilities are manifold, as has been shown recently by the KHM in Vienna, who bought a Hirox-7700 in 2009 and applied it to many different problems and works of art [3]. In the meantime, the Rijksmuseum and the Louvre have acquired similar microscopes.

2. Hirox microscope camera mounted on MOPAS horizontal stand ready for study of the Scream by E. Munch in the studio of the National Gallery in

3. Tiled image of an impasto Vermillion brush stroke on the surface of the Scream by E. Munch.
4. Rebuild horizontal stand for vertical examination of the large Alma Mater painting by E. Munch in the storage room of the Munch Museum.

The Hirox system was developed as a traditional microscope for smaller objects, whereas paintings are large surfaces that are either laid down horizontally on a table or mounted vertically on an easel or on the wall. It was necessary to develop a horizontal stand with an X-Y movement on which the microscope camera could be mounted. This stand was developed with the help of Iliya Cerjak, a design engineer at AMOLF in Amsterdam. End of May, we took the stand by airplane to Oslo where Emilien Leonardt, Norwegian conservators and I did measurements in the National Gallery, the Munch museum, the Henie Onstad museum and the Cultural History museum. Fig. 2 shows the horizontal stand with the mounted camera in the conservation studio of the National Gallery, where the surface condition of the first Scream painting by Edward Munch was studied. The motorized linear bar with the mounted microscope-camera made it possible to advance at a steady pace with small steps (.25 mm) at a magnification of 240x, while the software of the microscope stitched the individual pictures into a large strip or map. Fig 3 shows vermillion impasto paint in raking light using the tiling mode. With some rebuilding, the stand could be used for observation of a painting in the storage room of the Munch museum (Fig 4). Such a vertical stand can be built without the table, but airline weight restrictions prevented the transportation of the necessary parts. The surface of green and blue paint was observed with the Hirox rotary head on the microscope camera, making it possible to obtain a side view of the condition of the paint surface. Fig. 5 shows that many paint particles are hardly attached to the support, a problem that was previously known, but very difficult to demonstrate with images. Needless to say, the conservators from several museums in Oslo invited by conservator Ida Bronken were impressed with the possibilities of 3-D microscopy for their work. Many felt that it also had great potential for showing the condition of the works to the museum public, and of course to students of art history and conservation.

3-D microscopy played an instrumental role in our earlier work on the surface condition of the Rothko and Vermeer paintings, but we were limited by the difficulty of mounting and orienting the microscope with respect to the paintings. I believe that with the new stands for the microscope camera we are opening a whole new world where I can imagine that conservators will soon observe with video goggles while working on a microscopic scale to restore paintings.
In a couple of weeks we will investigate the effect of solvent cleaning on paintings at SRAL in Maastricht, using the Hirox system with a horizontal stand in preparation for the restoration of the Van Eyck altarpiece in Ghent. Being so enthusiastic about these recent developments, I felt compelled to share my excitement with my ICOM-CC colleagues.

Amsterdam, 4 June 2012.

More on the microscope: www.hirox.com
More on the stands: boon@jaap-enterprise.com

References
The Cranach Digital Archive (cda) is an interdisciplinary collaborative research resource, providing access to art historical, technical and conservation information on paintings by Lucas Cranach (c. 1472 - 1553) and his workshop. The repository is available since January 2012 and presently it provides information on more than 400 paintings including c.5000 images and documents from 19 partner institutions. Amongst others, there are available more than 300 Infrared-reflectograms, 130 X-radiographs, technical reports and a literature database with more than 1600 entries.

Started in 2009 the project is in its second phase (2012 - 2014). In this period the cda aims to expand the existing network, to develop the shared infrastructure and to increase its content in order to build the foundations for an innovative, comprehensive and collaboratively produced repository of knowledge about Lucas Cranach and his workshop that will be significantly different from the traditional model of the single-author catalogue raisonné.

The Cranach Digital Archive is a joint initiative of the Stiftung Museum Kunstpalast, Düsseldorf and Cologne Institute of Conservation Sciences in collaboration with nine founding partner institutions, 17 associate partners and many project contributors. The project is funded by the Andrew W. Mellon Foundation.

http://www.lucascranach.org
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

For more information request information about FRIEND membership at secretariat@icomcc.org.

It is very much hoped that this membership category 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 any individual interested in activities of ICOM-CC.

The benefits for members and (student-) FRIENDS can be consulted at:  http://www.icom-cc.org/171/create-an-account/#.T_xl3I7qPaY. Individuals, companies and institutes who would like to make a donation to ICOM-CC can also do this from the ICOM-CC website through Paypal.
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:

¡Se admiten todo tipo de entregas relacionadas con la restauración y conservación de pintura! Estamos interesados en noticias regionales e internacionales relacionadas con conferencias, investigación, publicaciones y proyectos. Por favor no dudéis en escribir la propuesta en vuestra lengua materna y ésta será publicada con una traducción.

Para entregas al boletín de noticias por favor ponte en contacto con:

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