ICOM-CC

International Council of Museums - Committee for Conservation
Paintings: Scientific Study, Conservation and Restoration

Triennium 2023-2026
NEWSLETTER June 2026 Issue 3

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Contents

Letter from the Coordinator

Dear Paintings Working Group members,

It's hard to believe that this will be our last newsletter of the triennium. Has almost three years really passed by already?

Since the last newsletter, we have invited sixteen papers and seven posters to present at the 21st ICOM-CC Triennial Conference in Oslo, the list of which can be found at the end of the newsletter. Once again, thank you to all who submitted abstracts. They were an impressive group and it was hard to consider only a fraction of them for presentations. We truly wish we could have included more of your wonderful work. But as one of the largest Working Groups, we are given paper slots in proportion to our member numbers so we are fortunate to be able to share as many papers and posters as we are at the upcoming Conference.

At the moment we're in the editing phases of the preprints which touch upon the theme of the 2026 Triennial conference of "Cultural Connections in Conservation", and the Paintings Working Group themes of Training, Sustainability, 'Work in Progress' Research, and Structural Conservation. There will definitely be something for everyone with contributions from all over the globe addressing the treatment of paintings on canvas, wood and even glass to the latest developments in research and practical use of adhesives, and more. Beyond the Paintings Working Group, there are many papers out of a total of 157 plus 121 posters that will be of interest to you. You can see the full list of papers here: https://icom-cc2026.org/papers/. We hope many of you will be able to join us in person for the presentations. If not, not to worry as the Preprints will be accessible at no cost on the ICOM-CC website.

In this newsletter we have a little more content to share, an article and some reviews, that reflect our Working Group themes. The Assistant Coordinators and I hope that you have enjoyed this triennium's newsletters. I sincerely thank Aimee, Joanna, Laura, Mine, Nikita and Victor for their dedication to the Working Group, for making our monthly video calls enjoyable, and for all the volunteer time they put into everything that we have created and shared with you, our members. It's been an honor to be your Coordinator. However rewarding the last three years have been, I will not be standing for election in the next cycle, but still plan to stay active in ICOM-CC. Instead, we have a really great candidate who you already know! See the full slate of Coordinator candidates here: https://www.icom-cc.org/en/icom-cc-working-group-coordinator-candidates-2026-2029

With very best wishes,
Sue Ann

On the cover: Group photo taken during the Mist-Lining 2025 Workshop: Brazil Edition. See workshop review by Giulia Villela Giovani, page 6. © Imagens de Minas - EBA/UFMG

From the team: This is Who

This is who the Paintings Working Group team is that made the 2023–2026 triennium activities happen!

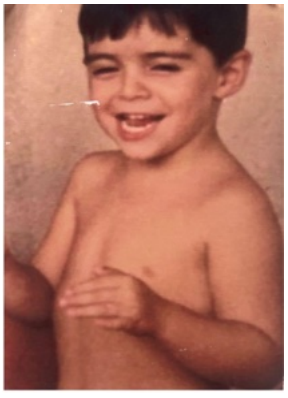
Sue Ann Chui

Nikita Shah

Laura Hartman

Mine Diri

Aimee Hawker



Victor Marques

Article by Per Knutås

Lessons in Paint – Celebrating Joan Mitchell at the Museum of Fine Arts, Houston

Joan Mitchell, the American painter rooted in gestural painting, would have turned 100 in 2025. As a part of this centennial celebration of her birth, a generous grant from the Joan Mitchell Foundation enabled a major conservation and research initiative focused on the long-term preservation of her paintings. The Museum of Fine Arts, Houston, was selected as a recipient to study and conserve our holdings of four late paintings by Joan Mitchell, all produced in her Vétheuil studio in France.

The grant supported an interdisciplinary approach combining close visual examination, historical research, scientific analysis, and hands-on conservation treatment. This methodology—often described as technical art history—allows conservators and scholars to move beyond surface appearance and investigate how Mitchell's distinctive combination of athletic brushwork, heavy impasto, and diluted passages of oil paint behaves over time.

The grant allowed us to employ advanced technical imaging and scientific analysis, as well as consult the Joan Mitchell Foundation's archives, which contain materials from the artist's studio. By combining imaging data, pigment analysis, and physical evidence from the backs and sides of the canvases, the MFAH conservation team was able to study and gain a deeper understanding of Mitchell's studio practices—such as her use of commercially prepared canvases, her approach to paint at various stages of dryness, and her tendency to no no work on multiple canvases at once.

Figure 1. Conservation team at the Museum of Fine Arts Houston. L-R Assistant Paintings Conservator Nikita Shah, Imaging Specialist Dr. Stephen Hanley, and Conservation Scientist Dr. Silvia Russo. © Nikita Shah 2025

These findings were presented at the MFAH as part of an exhibition organized by Alison de Lima Greene and Naveen Krishnan within our Modern and Contemporary Art curatorial department.

The presentation of four paintings from 1975-78 included contributions from Assistant Paintings Conservator Nikita Shah, Imaging Specialist Dr. Stephen Hanley, and Conservation Scientist Dr. Silvia Russo. The Conservation Team collaborated with the museum's Learning and Interpretation Department to include a didactic video display next to the paintings, featuring conservation research and methods along with educational explanations tailored for the general public. This allowed visitors

to gain valuable insight into how the museum approaches preservation efforts and technical art-historical research. We concluded the exhibition programming with a public lecture and panel discussion presenting our findings and insights gathered throughout the research.

In addition to the conservation campaign and research, Assistant Paintings Conservator Nikita Shah and I participated in a two-day symposium at the Art Institute of Chicago. The event focused on Mitchell's evolution as a painter, her material selections, working methodology, and her overall global impact as a fiercely committed Abstract Expressionist painter.

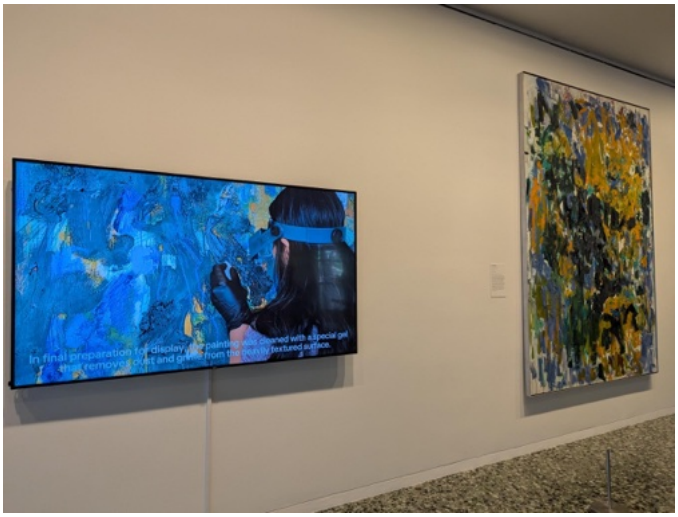


Figure 2. Didactic video display next to the paintings featuring conservation research. ©Nikita Shah 2025

Further conversations took place in New York City, including meetings at David Zwirner Gallery, which has played a significant role in exhibiting and researching Mitchell's paintings. Bringing together conservators, curators, scientists, and foundation representatives, these sessions reinforced the project's collaborative nature and ensured that new findings could circulate quickly within the broader field.

Figure 3. Public lecture and panel discussion on Joan Mitchell research undertaken by the Conservation department at the Museum of Fine Arts Houston. L-R Assistant Paintings Conservator Nikita Shah, Imaging Specialist Dr. Stephen Hanley, and Chairman of Conservation Per Knutås. ©Nikita Shah 2025

Ultimately, the project underscores the Foundation's commitment not only to preserving Joan Mitchell's paintings physically, but also to supporting rigorous scholarship and cross-institutional exchange. One example was the online conservation meeting of all the grant recipients where the discussion centered on treating Mitchell's complex and sensitive surfaces. The result is a more nuanced understanding of Mitchell's art—one that honors both its expressive force and its material complexity—while ensuring that these powerful works can be experienced by future generations.

One of the paintings studied and conserved as a part of this grant was "Tournesols/ Sunflowers" from 1976. Joan Mitchell said about her paintings, "I wanted my paintings to convey the feeling of the dying sunflower." While her wish was to capture the feeling of a diminishing sunflower, it was our mission to slow down the degradation of the painting while maintaining the feeling of a diminishing sunflower. I am certain Ms. Mitchell would approve of our interventions and mission to honor her intent.

Author biography

Per Knutås serves as the Chairman of the Sarah Campbell Blaffer Foundation Center for Conservation at the Museum of Fine Arts, Houston. He previously served as the Eric and Jane Nord Chief Conservator at the Cleveland Museum of Art and as the Chief Conservator at the Cincinnati Art Museum. He earned a Painting Conservation degree from the School of Conservation at the Royal Danish Academy of Fine Arts in Copenhagen, along with MSc studies in Conservation from the University of Oslo, and an MSc in Positive Organizational Development from Western Reserve University. Knutås has also worked at the Moderna Museet, the Swedish National Heritage Board, the Solomon R. Guggenheim Museum, and the Museum of Modern Art in New York.

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Workshop Review by Giulia Villela Giovani

Mist-Lining 2025 Workshop: Brazil Edition

Figure 1. Participants of the workshop. © Imagens de Minas - EBA/UFMG 2025

The workshop Mist-Lining 2025: Brazil Edition was part of the International Conserving Canvas initiative funded by the Getty Foundation and was carried out in collaboration with the Center for Conservation and Restoration of Cultural Heritage (CECOR/EBA-UFMG), and Art Conservation Education. The activity is included within the Getty programs dedicated to specialized training and the dissemination of technical knowledge in paintings conservation, with emphasis on contemporary structural treatments.

The course took place between June and July 2025, combining synchronous virtual activities and an in-person module held at the CECOR facilities in Belo Horizonte. The hybrid format comprised five online theoretical meetings and two intensive weeks of supervised practice. In addition to the classes, participants had access to a digital platform where texts, articles, technical videos and the Mist-Lining Handbook were made available in advance, remaining accessible as continuous learning support.

Fourteen places were offered to conservator-restorers working in educational institutions, public heritage agencies, and conservation centers in Latin America. Professionals affiliated with Brazilian universities (UFMG, UFRJ, and UFPel) participated, as well as the Ouro Preto Art Foundation (FAOP), national preservation institutions (IPHAN), museums (National Museum of Fine Arts, Museu Mineiro), and international institutions from Chile, Peru, Colombia, and Argentina, creating a genuinely international training and professional exchange environment.

The workshop was facilitated by Kate Seymour (Art Conservation Education) and Joanna Strombek (Stichting Restauratie Atelier Limburg – SRAL), conservators associated with the Conserving Canvas initiative, together with Brazilian professors Humberto Farias de Carvalho and Edson Motta Júnior. In Brazil, local organization was coordinated by Amanda Cordeiro, with support from Alessandra Rosado, Camilla de Camargos, and Luiz Antônio Cruz Souza (CECOR/EBA-UFMG), articulating the technical and scientific infrastructure required for the training.

Mist-lining is a structural reinforcement system for canvas paintings developed within research conducted by the Stichting Restauratie Atelier Limburg (SRAL). According to the definition presented in the Mist-Lining Handbook, the method is based on the application of minimal quantities of acrylic adhesive by atomization onto the lining fabric, followed by solvent reactivation and adhesion under low pressure in a vacuum envelope, enabling controlled bonding between canvases with minimal structural interference. The system was conceived to strengthen paintings while preserving material integrity and adapting to different typologies, from historical collections to contemporary art.

The pedagogical methodology of the workshop was structured progressively, articulating theoretical content and supervised practice. The theoretical classes occurred before and also throughout the in-person module, allowing concepts to be immediately tested in practical situations.

During the in-person activities, participants were divided into three working groups, each responsible for executing tests on different mock-ups and prototypes prepared to simulate distinct conditions of canvas paintings. This approach made it possible to compare the behavior of materials, solvents, and the mechanical response of the support-adhesive-lining system.

Figure 2. Participants in the process of doing a lining. © Imagens de Minas - EBA/UFMG 2025

The materials required for treatment were previously acquired and prepared by the local course organization and complemented by supplies brought by the instructors. The process was conducted in successive stages — solvent testing, selection of lining fabric, fabric preparation, adhesive application by nebulization, controlled adhesion, drying and stabilization — culminating in the complete execution of the procedure and subsequently in removal tests and evaluation of system behavior.

At the end of the training, participants were able to follow and perform all phases of the treatment, understanding not only the application of the

method but also its operational limits and decision-making criteria.

Before the workshop, my contact with mist-lining was only indirect, restricted to bibliographic references and reports of international practice, without effective application in my working context. Participation in the course allowed a comprehensive understanding of the system's functioning, particularly regarding structural reinforcement behavior and the operational logic of the treatment. The most significant aspect was the versatility of the method, capable of adapting to different painting typologies and structural conditions, offering less invasive solutions when compared to traditionally employed procedures.

Figure 3. Participants learning how to spray mist-lining adhesive. © Imagens de Minas - EBA/UFMG 2025

Figure 4. Participants discussing different mock-ups and strategies for Mist-Lining. © Imagens de Minas - EBA/UFMG 2025

At the same time, the course highlighted a major challenge for its implementation in Brazil: access to materials. Specific fabrics and certain adhesives still depend on importation, implying high costs and logistical difficulties. However, the experimentation carried out during the workshop demonstrated the possibility of adaptation using materials available on the national market, whose sources were shared by the organization. This stage proved particularly relevant, as it brings the technique closer to local professional reality and expands its practical feasibility.

I consider that the method has real potential for dissemination in the Brazil, especially because instructors linked to undergraduate and specialization programs participated, which favors the continuity of knowledge within educational contexts. For my teaching and research practice, contact with mist-lining represents not only the incorporation of a new procedure but also a revision of intervention parameters: the treatment does not require heat, allows greater application control, and involves more predictable stages, reducing limitations frequently associated with conventional structural techniques. In this sense, more than a technical alternative, the method introduces a change of approach, expanding decision-making possibilities in paintings conservation.

Holding the workshop at CECOR underpins the institution's historical role as a center for training and dissemination of conservation-restoration knowledge in Brazil and Latin America. Since its creation, CECOR has promoted courses, exchanges, and projects in collaboration with national and international institutions, contributing to the technical qualification of professionals and to methodological updating in the field. By hosting a training linked to the Getty Foundation's Conserving Canvas initiative, CECOR reaffirms its vocation as a space for specialized training and international articulation. Beyond the technical aspects, the intense exchange among professionals from different institutions and countries stood out, expanding professional perspectives and fostering critical discussions on the application of the method in different contexts. In this sense, the experience proved particularly positive, not only due to learning the procedure but also to the collective construction of knowledge and the consolidation of professional networks.

Author biography

Giulia Villela Giovani serves as Associate Professor in the Undergraduate Program in Conservation and Restoration of Movable Cultural Heritage at the Federal University of Minas Gerais (UFMG). She holds a PhD in Arts, with an emphasis on Cultural Heritage Preservation, from the School of Fine Arts at UFMG. Director of the Art Collection Space – PROCULT/UFMG. Works in the field of Painting Conservation and Restoration, with research focused on color studies, artistic materials, and the theoretical and practical approaches to chromatic reintegration.

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Workshop Review by Mariana Flores Hernández

Conserving Canvas Tear Mending Workshop at the National Gallery of Art

Washington, D.C. | 10-12 March 2025

After five explicit online sessions headed by conservator experts Petra Demuth and Laura Hartman, from March 10-12, 2025, an in-person workshop for nine conservators from the North American region took place. The workshop was held in the painting conservation studio of the National Gallery of Art in Washington, DC, thanks to the generous support of the Getty Foundation, through its Conserving Canvas Initiative. In the studio, we put into practice what we virtually learnt days before.

Figure 1. Petra Demuth and Laura Hartman introducing the workshop. ©Mariana Flores Hernández 2025

The first day, after a very brief presentation of all the participants and hosts involved, Petra and Laura showed and explained the tools and materials provided to each one of us so we could practice the tear-mending technique at our work stations (fig. 1). Through different samples of damaged fabrics with and without paint layers, we faced a challenging practice, since it implies very accurate and delicate procedures to join the threads; to go from "fiber chaos" to a state of order, arrangement, smoothness, reinforcement and rebuiltness.

Figure 2. Conservator Rita Berg performing a tear-mending through the microscope. ©Mariana Flores Hernández 2025

As conservators, our bodies get involved and engaged in a very specific posture to keep working, in this case, while observing our hand movements through the microscope lenses for long periods, remembering always to breathe in order to keep control of our maneuvers while understanding how to heat and apply the glue, tweeze and insert the threads, almost all at the same time (fig. 2). Though complex, it was a really mesmerizing experience when you succeeded (figs. 3, 4).

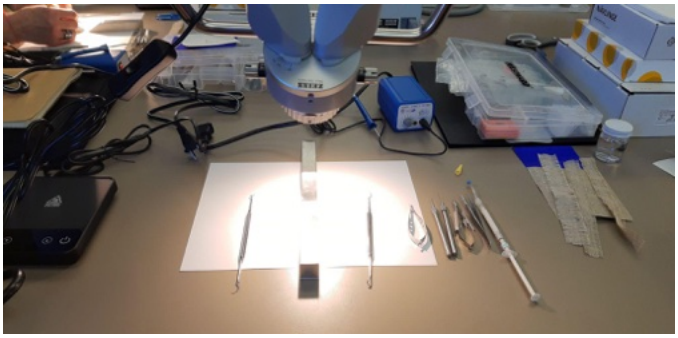

Figure 3. Instrumental devices and tools to apply tear-mending samples. ©Mariana Flores Hernández 2025

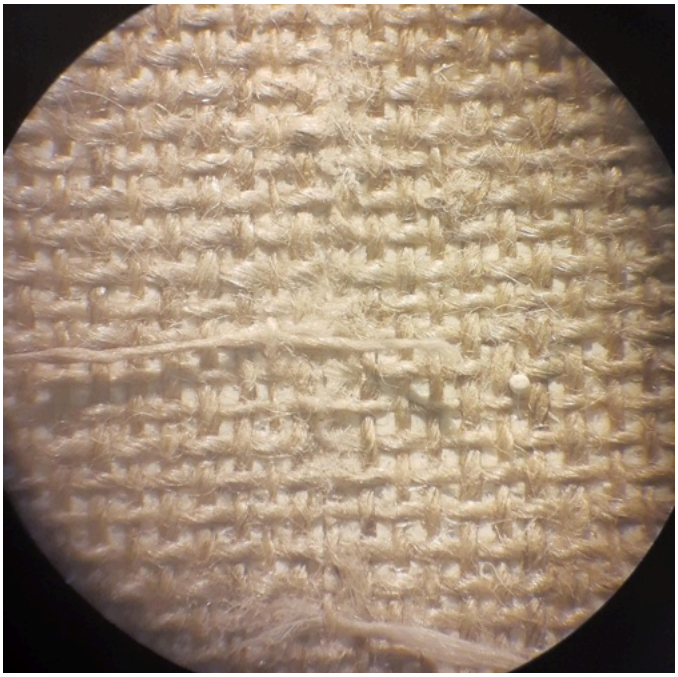

Figure 4. Process of a tear-mending sample through the microscope lenses. ©Mariana Flores Hernández 2025

During the workshop, a lot of mechanical and chemical discussions were involved, regarding the type of adhesives, the appropriateness of its use (alone or in mixture) according to conservation circumstances such as temperature and humidity; the type of fabric, weave, the difference of treatment between warp and weft, suitable Tg, viscosity, impregnation, cohesion, optical properties, long-term ageing behaviour and how all of these considerations are needed to determine the characteristics of the adhesive that should be applied.

The true test of our skills was when Petra suspended some of our mended samples from a table and placed increasing amounts of weights from them (fig. 5). Some of the samples did not survive and were torn while others remained glued and strong. A great example of why all the properties should bond to build a high adhesion!

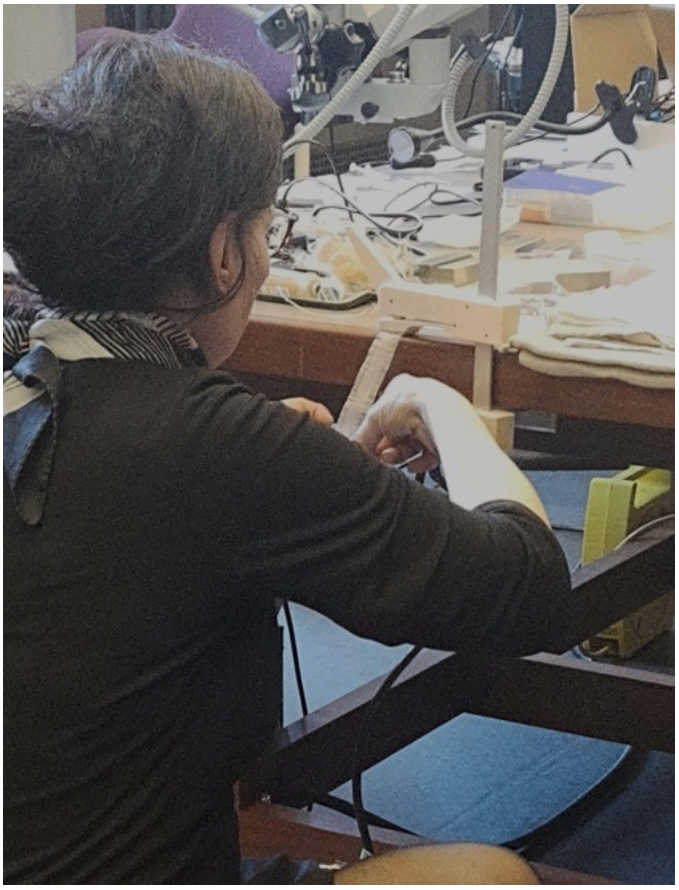

Figure 5. Petra Demuth testing with weights and gravity the tear-mending samples prepared by some participants during the workshop. ©Mariana Flores Hernández 2025

In addition to the thread by thread mending, the participants also learnt different options for tear closure and surface flattening, to evaluate the stress that these procedures imply for the system and how time and certain tools and mechanisms can help to succeed in this process (see fig. 6).

Even though the days were focused on learning the how-to, Laura and Petra were always promoting the discussion regarding criteria to consider whether this process could be pertinent or not to treat specific conservation problems in the case of each painting, according also to the viability and availability of resources, where time is a key element because it is a slow process, but also, when done adequately, tear-mending can save time in other processes, because it may avoid inserts, and reduce the need of fillings and/or retouching.

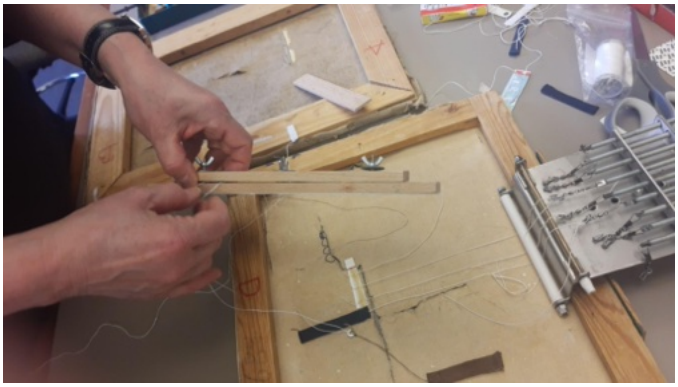

Figure 6. Demonstration of the use of specific tools to correct canvas deformations and to close tears. ©Mariana Flores Hernández 2025

Finally, the last day we participated in a collective brainstorming session to discuss the conservation problems of The Nebulae, a folding screen by Robert Winthrop Chanler. It was an enriching experience to analyse the different possible alternatives for its restoration, from local treatments like tear-mending to the possibility of a lining reinforcement. We will be eager to know the decisions made by the painting conservation team at NGA.

Overall, a delightful experience where professional and personal aspects developed, and a privilege to keep learning from our different points of view with amazing human beings (fig. 7).

Figure 7. Participant conservators the last day of the workshop. ©Mariana Flores Hernández 2025

Author biography

Mariana Flores Hernández has a degree in conservation from Escuela Nacional de Conservación, Restauración y Museografía "Manuel del Castillo Negrete", Instituto Nacional de Antropología e Historia (ENCRyM-INAH), a degree in visual arts from Universidad Nacional Autónoma de México and a master's degree in art and literature studies from Universidad Autónoma del Estado de Morelos, where she developed a thesis dissertation on phenomenology and painting conservation. Her current field placement is as a conservator and an academic at ENCRyM-INAH, where she has specialized in painting conservation, with focus on colonial paintings in Mexico. She is interested in pictorial studies regarding human perception, aesthetics, colour, and lately on research of diverse canvas stabilization treatments.

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Workshop Review by Grace An

Conserving Canvas Tear Mending Workshop at the National Gallery of Art

Virtual | 18–19 February & 3–5 March 2026

In February and March of 2025, the National Gallery of Art, Washington hosted a series of online lectures on tear mending followed by an in-person workshop focused on Robert Winthrop Chanler's double-sided folding screen, The Nebulae. Funded by the Getty Conserving Canvas Initiative, the in-person workshop was limited to 10 attendees. However, the NGA generously extended participation in the preceding virtual lectures to a larger group of applicants. The online lectures were presented by Petra Demuth and Laura Hartman and were given on Zoom across four sessions.

The first session began with weave analysis and the importance of a systematic protocol for the assessment of canvas characteristics prior to treatment. Information on fabric width, selvedge edges, and binding patterns can help identify the geographic and temporal origins of a canvas, while fiber analysis and warp/weft identification may inform the choice of adhesive. Other elements, such as twist direction, angle of twist, thread width, thread thickness, and cover factor, should aim to be recreated in the final repair.

The second lecture, on damage mechanics, detailed the difference between tears and cuts and the consequences of canvas age, direction of damage, and degree of deformation. We learned that in plain weave canvases, the warp thread is usually stronger than the weft, with greater twist, stretch, and length. Tears perpendicular to the warp tend to be decrimped and overstretched, while tears perpendicular to the weft are often too short to overlap. Session two also briefly discussed the delineation between lap and butt joins, with the transition point being at about 0.5 mm.

Session three shifted focus to the history and theory of tear mending, starting with its origins as an alternative to lining and patching pioneered by Winfried Heiber in the 1980s. The presenters described the advances made in adhesives and application methods since that time. Early practitioners used epoxy resins or PVA dispersions, while more reversible materials are now preferred. The importance of not decrimping new strands and of not humidifying before mending was emphasized.

The fourth session covered different types of adhesives, from traditional mixtures of sturgeon's glue with wheat starch paste and/or cellulose fibers to new recipes using methylcellulose and EVA. Research by Daniel Gaasch, Hannah Flock, and Karolina Soppa shows that methylcellulose options may be more suitable for unstable environments. EVA mixtures may be preferable in high humidity, although there is still insufficient testing on the matter. The session ended with the uses of a hot needle and the importance of temperature and pressure regulation to ensure proper bonding.

Across the four days, Petra and Laura led highly edifying, information-dense lectures followed by lively question and answer discussions. Participants were left with a better understanding of how to tackle complex tear treatments and were given resources for further reading.

A fifth and final session, given by Jay Krueger, discussed the specific object history and condition of The Nebulae in preparation for the in-person portion of the workshop.

Author biography

Grace An received her Postgraduate Diploma in the Conservation of Easel Paintings from the Hamilton Kerr Institute, University of Cambridge. She previously interned with Modern Art Conservation in New York and Julia Nagle Conservation in London before starting her current position as the Andrew W. Mellon Fellow in Paintings Conservation at the Detroit Institute of Art.

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ICOM-CC Paintings Working Group
Webinar summary by Mine Diri

PERCEIVE: A new approach to the simulation of color change in paintings and works on paper

Virtual | 10 & 21 March 2025

Guest speakers

Dr. Irina Crina Anca Sandu (Conservation Scientist, MUNCH Museum)

Dr. Irina Ciortan (Postdoctoral Researcher, Colourlab, NTNU)

The ICOM-CC Paintings Working Group, in collaboration with the Scientific Research and Graphic Documents Working Groups, hosted two webinar sessions on 10 and 21 March 2025 exploring the PERCEIVE project—an initiative funded by the European Union's Horizon Europe research and innovation programme, which harnesses AI and virtual experiences to enhance our understanding of color change in artworks.

Both sessions were hosted by Mine Diri (Paintings Working Group Assistant Coordinator) and co-hosted by Hana Lukesova (Graphic Documents Working Group Assistant Coordinator) and Yong Lei (Scientific Research Working Group Coordinator). We were honored to welcome Dr. Irina Sandu and Dr. Irina Ciortan as speakers.

The webinars introduced the interdisciplinary scope of the PERCEIVE project and its relevance to conservation practice, particularly in relation to paintings and works on paper affected by color change. Across both sessions, the speakers presented key case studies, including multiple versions of The Scream by Edvard Munch, demonstrating how scientific data, imaging techniques, and digital modelling can be integrated to study and simulate material transformations over time.

Dr. Irina Sandu introduced Scenario 2 of the PERCEIVE project, focusing on paintings and works on paper affected by color change. She highlighted case studies from the MUNCH Museum, including two versions of The Scream, demonstrating different approaches to simulating color change through combined scientific and digital tools.

Figure 1. This image shows the colours of the painting The Scream (ca. 1910) as captured digitally in 2017 (left side) and the colours of the painting as expected to change in around 300 years' time(right) according to the current display policy and based on the aging simulation model. ©Irina Ciortan 2025

Dr. Irina Ciortan presented techniques for digitally simulating discoloration and reconstructing the original appearance of paintings. Focusing on The Scream (ca. 1910), she demonstrated how data from multiple sources—including elemental mapping, spectral and color imaging, artificial aging experiments, and archival records—can be integrated to predict color transformation over time.

Together, the sessions highlighted the project's interdisciplinary methodology, combining conservation science, data integration, and emerging visualization tools such as 3D modelling and interactive simulations. These approaches support both preventive conservation decision-making and art historical interpretation by enabling a more nuanced understanding of material change and original appearance.

Both sessions were very well attended, with over 100 participants consistently present during the presentations and over 80% remaining for the Q&A sessions. The high level of engagement reflected strong interest in the topic and fostered lively discussion within the international conservation community.

We thank our engaging speakers, supportive co-hosts, and active participants.

You can learn more about the PERCEIVE project at https://perceive-horizon.eu and Scenario 2 at https://perceive-horizon.eu/index.php/scenarios/scenario2-paintings/.

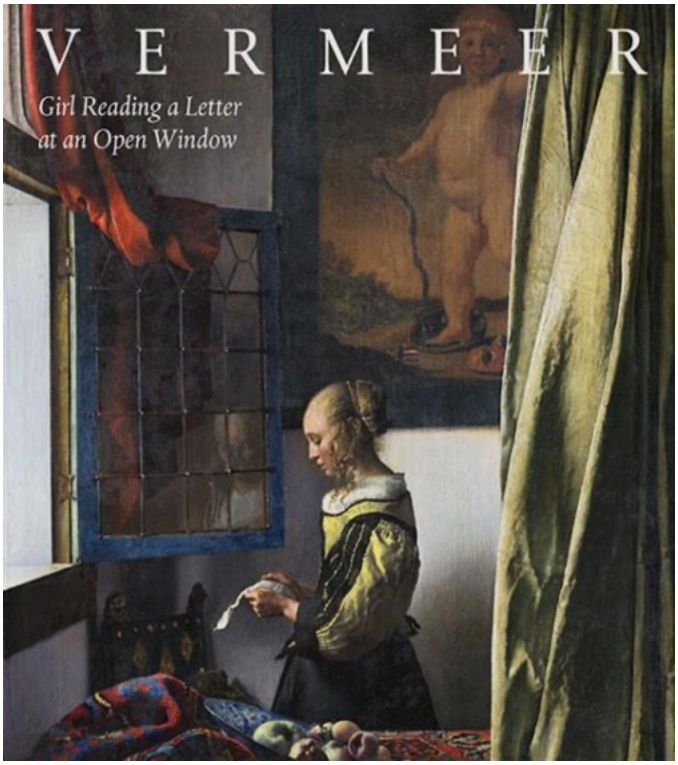
Figure 2. This picture shows the analogue photography records of the painting The Scream (ca. 1910). The photographs were colour-corrected to surpass the aging of the film dyes, thus becoming more reliable records of the painting's appearance in the past. ©Irina Ciortan 2025

Recent Publications

Vermeer: Girl Reading a Letter at an Open Window. Restoration and Studies in Painting Technique

Edited by Staatliche Kunstsammlugen Dresden, Uta Neidhardt, and Christoph Scholzel

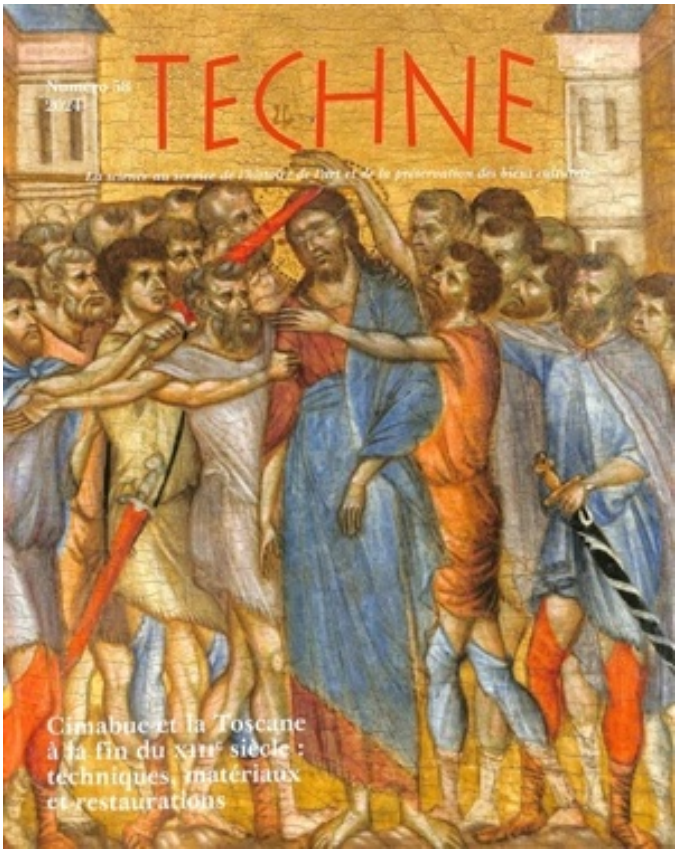
Info on Codart: [New Publication on the Restoration of Vermeer's 'Girl Reading a Letter' in Dresden - CODART]



Johannes Vermeer, Girl Reading a Letter at an Open Window, ca. 1657–59, oil on canvas, Gemäldegalerie Alte Meister, Dresden. Image from CODART, "New Publication on the Restoration of Vermeer's Girl Reading a Letter in Dresden," 2025.

Techne 58 / 2025: Cimabue et la Toscane à la fin du XIIIe siècle: techniques, matériaux et restaurations

https://journals.openedition.org/techne/22647



 ISBN 978-2-11-167442-4.

Journal of Historians of Netherlandish Art Volume 17: Issue 2 (2025)

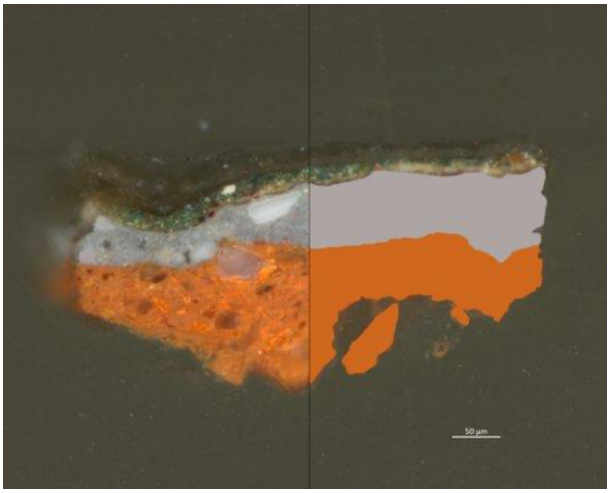
Special issue devoted to colored grounds based on the Down to the Ground database

https://jhna.org/issues/vol-17-2-2025/

Jan van Goyen, View of Leiden from the North-East, 1650, oil on panel, 66.5 x 97.5 cm. Museum de Lakenhal, Leiden, inv. no. S115, detail showing water in the foreground and the city in the middle ground (artwork in the public domain) [side-by-side viewer].

Down to the Ground database

https://dttg.rkdstudies.nl/content

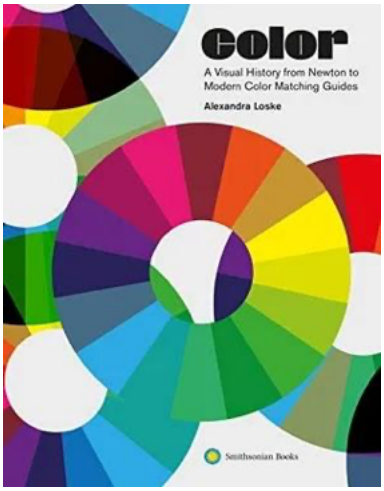


Cover image, The Down to the Ground Project and Database of Coloured Grounds, by Moorea Hall-Aquitania and Paul J. C. van Laar, RKD Studies, 2025.

Color: A Visual History from Newton to Modern Color Matching Guides

Author: **Alexsandra Loske**

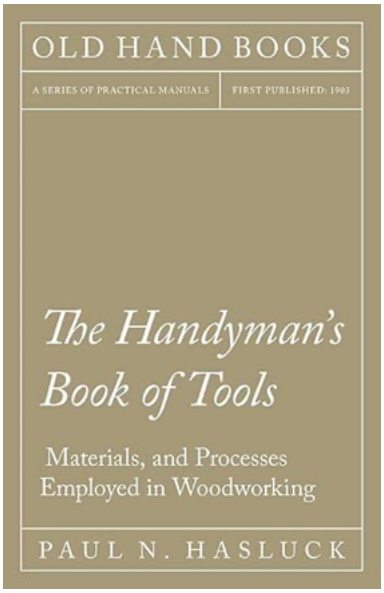
Published by Smithsonian Books



The Handyman's Book of Tools, Materials and Processes Employed in Woodworking

Edited by: **Paul N. Hasluk**

Published by Mortise and Tenon Inc.



A First Look at Selected Contributions: ICOM-CC 2026, Paintings Working Group

Papers

Climate Tolerance for Canvas Paintings: A Review

Author: Cecil Krarup Anderson

Restoration and Democracy: "Mulatas à Mesa" by Di Cavalcanti

Authors: Andréa Lacerda Bachettini, Bruno da Silveira Noremberg, Keli Cristina Scolari

Current Practices in Strip-Lining: A Survey of Methodologies and Materials

Authors: Ashley Bowersox, Markus Küffner

What Lies Beneath: An Exploration of the Applications and Limitations of XRF Scanning for Critical Interpretation of Condition, Technique and Attribution of Paintings from the Courtauld Gallery

Authors: Aviva Burnstock, Nathan Daly, Megan Buchanan-Smith

Restoring Radiance: The Conservation of Emmanuel Phillips Fox's Autumn Showers and Its Frame

Authors: Barbara Dąbrowa, Selina Halim, Andrea Nottage

Still Life: Not So Still — The Complex Composition and Degradation Process of a Rare Painting Technique from Anne Vallayer-Coster, and Its Subsequent Treatment

Authors: Maude Daudin-Schotte, Elyse Canosa, Kasra Amini, Kathrin Hinrichs-Degerblad, Tom Sandström, Fredrik Lundell

Unveiling František Kupka's Divertimento II

Authors: Diana Drumm, Julie Barten, Alicia McGeachy, Hitomi Fujii

Picturing Barbados: Conservation, Collaboration, and Cross-Cultural Exchange

Authors: Kendall Francis, Anne Bancroft, Dr Anikó Bezur, Dr Richard Hark, Sarah Maisey, Dr Edward Town

Panel Painting Preparation with Canvas and Fibers in the Late Middle Ages – New Insights from the German-Speaking Regions

Authors: Beate Fuecker, Lisa Eckstein

More Than Bubbles! Evaluation of an Innovative Foam-Based Cleaning Method for Paintings: Enhancing Effectiveness While Reducing Water and Mechanical Impact

Authors: Moritz Geissmann, Eva Mariasole Angelin, Clarimma Sessa, Tilly Laaser, Tamara Schad, Heinrich Piening

Expanding the Role of Methylcellulose Foam in Conservation: Drying Properties and Practical Applications Illustrated by Its Use in Strip-Lining

Authors: Carla Helmrich, Johanna Krailling, Prof. Dr. Karolina Soppa, Dipl.-Rest. Petra Demuth, Prof. Dr. Birgit Glüsen, Dr. Nadim Scherrer

The Impact of Old Conservative Treatments on Panel Paintings Conservation: The Case Study of St. Anthony from Padua by Cosmè Tura — Restoration of the Wooden Structure and New Research Perspectives

Authors: Luciano Ricciardi, Ciro Castelli, Andrea Santacesaria

Some Fundamentals on the Adhesive Strength of Methylcellulose and Low Molecular Weight Hydroxypropylmethylcellulose: Influence of the Degree of Polymerisation, Application Technique, Porosity and Material Polarity on the Adhesive Strength

Author: Karolina Soppa

Preserving Historic Andean Workshop Traditions Through Modern Structural Treatments

Authors: María del Rosario Campuzano Sánchez, Laura Hartman

Painted Textiles and Interwoven Practices: A Technical Study, Treatment and Display of a 19th Century Raslila Pichwai at the Museum of Fine Arts, Houston

Authors: Nikita Shah, Sara Ludueña, Soraya Alcalá, Per Knutås

How Can the Mist Reinforce? Finding the Gentle Means to Understand Distemper Tüchlein Technique and Treat It Structurally with the Mist-Lining System to Preserve Its Unique Original Character

Authors: Jip van Reijen, Joanna Strombek, Erich Uffelman

Posters

Silent Signatures: Conservation Between Past and Present

Author: Elis Akay Özakdağ

Stabilizing Heritage: Conservation Treatment of a Madhubani Artwork on Oriental Strand Board

Author: Anil Dwivedi

Hidden Evidences of Failure Phenomena: Coupling Multimodal and Multiband Imaging Techniques to Document Crack Propagation in Canvas Paintings

Authors: Laura Fuster-López, Candela Belenguer-Salvador, Isidro Puig-Sanchís, Arianna Abbafati, Miguel Ángel Herrero-Cortell, Marcello Picollo, Francesca C. Izzo, Laura Osete-Cortina, Anna Vila

Evaluating non-contact and low-contact cleaning techniques for the surface treatment of matte acrylic paints

Authors: Catarina Rocha Pires, Michalis Poupouzas, Tomas Markevicius, Alessia Andreotti, Nina Olsson, Emilie Froment, Klaas Jan van den Berg

"To really engage with the big questions". The technical examination of a water-damaged painting from the Rothko Chapel

Authors: Silvia Russo, Lora Angelova, Satoko Tanimoto, Adam Finnefrock, Per Knutas

Towards Quantification and Impact of Clay Minerals in Easel Painting Grounds: A Multi-Analytical and Environmental Study

Authors: Charis Theodorakopoulos, Erin Grant, Marianne Odlyha, David Thickett

Unstable orange paint: colour change of lead-based pigments in Augusto Giacometti's early paintings

Authors: Alessandra Vichi, Silja Meyer, Stéphanie Vuillemenot, Nadim C. Scherrer, Karin Wyss, Karoline Beltinger

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Oslo, Norway | 14–18 September 2026

Join the global conservation community at the 21st ICOM-CC Triennial Conference in Oslo, Norway, taking place 14–18 September 2026.

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Register here: https://icom-cc2026.org/registration/

Preliminary Conference Program: https://icom-cc2026.org/program/

Welcome to Norway video:
https://drive.google.com/open?id=1TDRUnStfgyjbU3PUsptmyKXgxATDmIoJ&usp=drive_fs

We look forward to seeing you in Oslo!

Notes to the reader: Please direct any inquiries regarding the ICOM-CC Paintings Working Group Newsletter to our coordinator, Sue Ann Chui. This will be the final Paintings Working Group newsletter published during the 2023–2026 triennium period. Please note that we welcome paintings conservation–related announcements for distribution to the community via email.