

ICOM-CC Working Group Paintings: Scientific Study, Conservation and Restoration

2 Day Interim meeting May 31st - June 1st 2007

To be held at The British Museum, London

Preparation for painting: the artist's choice and its consequences

We are delighted to announce that the online registration is finally available. Please follow the link attached. <https://icom.tate.org.uk>

As you will see, registration must be accompanied by payment with a credit/debit card. Once registered you will receive a confirmation email which you should bring with you to the conference.

The conference fee includes, break refreshments, an evening reception and post prints which we hope will be available by the ICOM-CC meeting in Delhi 2008. An increased fee is payable for those who are not members or friends of ICOM-CC. A reduced fee is available for conservation students, but this will not include post prints

Registration will close 1 week prior to the conference
Registration is managed by Tate Ticketing.

Preparation for painting: the artist's choice and its consequences

Programme:

Thursday May 31st 2007

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| 09:00 - 09:45 | Registration - Coffee Served |
| 09:45 - 10:00 | Welcome |
| 10:00 - 10:30 | Evidence for the composition and use of grounds and preparation layers in documentary sources before c. 1500
<i>J Nadolny</i> |
| 10:30 - 11:00 | An icon of St George: preparation for a portrait of a saint
<i>L Harrison, R Cormack, C Cartwright, and J Ambers</i> |
| 11:00 - 11:30 | Medieval Preparations of Gilded Grounds: the Materials according to the Ancient Literary Sources
<i>E López Zamora and C Dalmau Moliner</i> |
| 11:30 - 12:00 | Morning break – Tea/coffee will be served |
| 12:00 - 12:30 | "The third element". Preliminary note on parchment, canvas and fibres as structural components related to the grounds in Medieval and Renaissance paintings
<i>E Skaug</i> |

- 12:30 - 13:00 The colour of canvas: Historical practices of bleaching artists' linen
G Heydenreich
- 13:00 - 14:25 Lunch break
- 14:25 - 14:30 Announcements
- 14:30 - 15:00 Gesso grounds in Spanish School panel painting
S S Gomez, M San Andrés and E Parra
- 15:00 - 15:30 The imaging chemical characterisation of intermediate layers in 15th and 16th century Northern European panel paintings with polishing of paint cross sections by ion milling
E S B Ferreira, R Morrison, J Boon and J van der Horst
- 15:30 - 16:00 Les préparations sur toile dans le premier tiers du XVIIIe siècle : le contexte technique dans divers foyers artistiques européens (Grounds on canvas between 1600 and 1640 in various european artistic centers.)
E Martin
- 16:00 - 16:30 Afternoon break – Tea/coffee will be served
- 16:30 - 17:00 Selective darkening of ground layers associated with the wood grain in 17th - century panel paintings
P Noble, A van Loon and J Boon
- 17:00 - 17:30 Reconstructing 17th-century streaky imprimatura layers used on panel paintings
T Doherty, M Witlox and B Schoonhoven
- 17:30 - 18:00 Not preparation but impregnation
The transparent paintings painted at the end of the 18th century by Giovan Battista Bagutti (1742-1823)
S De Bernardis
- 18:00 - 19:30 Reception – The Great Court, The British Museum

Friday June 1st 2007

- 09:15 - 09:30 Opening remarks
- 09:30 - 10:00 ‘The whole world is angelicamad’ Preparatory layers on canvas and copper supports in the art and work of Angelika Kauffmann (1741– 1807)
I M Holubec
- 10:00 - 10:30 Canvas and its preparation in early twentieth-century British painting
J H Townsend, S Morgan, S Hackney and R Perry
- 10:30 - 11:00 Historically Accurate Oil Painters’ Ground Reconstructions
L Carlyle, M Witlox and R Haswell
- 11:00 - 11:30 Morning break – Tea/coffee will be served
- 11:30 - 12:00 The Mechanical Response of Flour Paste Grounds
C Young and L Carlyle
- 12:00 - 12:30 Lead white *versus* zinc white grounds as used by the Pre-Raphaelites: a critical assessment of their appearance in practice
J Townsend, S Hackney and J Ridge
- 12:30 - 13:00 Flocked canvases
K Segel and M Scharff
- 13:00 - 14:25 Lunch break
- 14:25 - 14:30 Announcements

- 14:30 - 15:00 Southeast Asian Canvas Paintings: Supports and preparatory layers and their mechanical behaviour
N Tse
- 15:00 - 15:30 Comparing white acrylic emulsion grounds and paints – material properties, conservation issues and surface cleaning.
B Ormsby, E Hagan, T Smithen and T Learner
- 15:30 - 16:00 Cold Temperature Effects of Modern Paints Used for Priming Flexible Supports
C Young and E Hagan,
- 16:00 - 16:30 Afternoon break
- 16:30 - 17:00 Cleavages in paintings by Pierre Soulages at the end of 1950's: the case of study of a priming containing lead soaps
P Hérou-de la Grandière, A-S Le Hô and F Mirambet
- 17:00 - 17:30 Filling materials for easel paintings: when the ground reintegration becomes a structural concern
L Fuster-Lopez, MF Mecklenburg, M Castell-Agusti and V Guerola Blay
- 17:30 - 18:00 Discussion