

Newsletter N° 8..... Winter 2013-14



The Ranger's House in London will host
the next 2014 Experts' Meeting on **Enamel on Metal Conservation**

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Editorial

Dear colleagues,

We had no Experts' meeting to organise in 2013, but a sample of our group met in Amsterdam during the last conference of the Glass and Ceramics ICOM-CC WG to discuss the present and future of our group and some of our thoughts are included in this newsletter. One important point is the ICOM membership of our members (see p. 14).

This new year will bring us **our 5th Expert's meeting**. David Thickett will kindly welcome us at the *Ranger's House* in Greenwich, London. We have received very interesting lecture proposals (p. 3), but you might be happy to hear that we are still accepting contributions. **Please do consider contributing to this very exciting event!** If you are interested, please do send us a title and abstract for consideration. We organize our speciality group meeting once every two years and it is a unique opportunity to share your work as well as a fantastic occasion to visit the Wernher Collection of enamels!

We have included in this newsletter very interesting news, among others a conference dedicated to Renaissance enamelled coppers in Venice this year (p. 5) and the discovery of new corrosion products in relation with enamel (p. 9).

Enjoy your reading, we hope the current edition of our newsletter will inspire you this year to continue your work with enamels ... and see you next July in London!

Agnès Gall-Ortlik, Barcelona (Catalonia), December 2013

5th Enamel Experts' Meeting Ranger's House, London – July 17th-18th 2014

Ranger's House is a red-brick villa, built around 1700 alongside the west wall of Greenwich Park and facing towards Blackheath. Between 1815 and 1896 it was the official residence of the Ranger's of Greenwich Park, who were appointed by the monarch to care for the Park. In the eighteenth century the house changed owners at least five times. The most celebrated owner being Philip Dormer Stanhope, fourth Earl of Chesterfield.

Sir Julius Wernher (1850-1912) made his fortune from the South African diamond and gold fields. He collected over 700 works of art, many of which are of international significance. The distinguishing strength of the collection is its focus on early Renaissance Italian art and the decorative arts of jewellery, ivory, carving, bronze sculpture enamels and ceramics. Wernher possessed a remarkable eye for the intricacies of materials and craftsmanship, and collected as he travelled. English Heritage has negotiated with the trustees of the Wernher collection to provide a 100 year loan displayed in Ranger's House.



The Wernher Collection

<http://www.english-heritage.org.uk/daysout/properties/rangers-house-the-wernher-collection/>

The programme for the enamels conference is still under construction, but the formula won't change: one day and half of lectures and group meeting and special visits organised for speakers and attendees.

Provisional programme

1. Isabelle Biron, Discussion autour de l'origine mosane ou champenoise des émaux du trésor de Troyes à travers le verre et la technique de fabrication.
2. Andrea Fischer, Julia Day, From the Frick for Study in Stuttgart : Raman analyses of metal corrosion samples from Limoges enamels.
3. Camille Grand-Dewyse, Monstrous Merry-go-round in Renaissance Limoges Enamels: Images of The Clergy in Pierre Reymond's Friezes.
4. Suzanne Higgott, *IN PERICULO FORTIS*: A painted enamel by Claudius Popelin for Alfred-Émilien, comte de Nieuwerkerke.
5. Olga Kurovets, Some Observations on the enamel conservations realized by Maison André during the last quarter of the 19th and the beginning of the 20th century.
6. Anna Machado Santos, Enamels in Portugal from twelve to seventeenth century.
7. Véronique Notin, Le Laocoon dévoilé.
8. Birgit Schwahn, Investigation of Limoges painted enamels with Infrared Reflectography.
9. Elizabeth Turrell, Overview of contemporary enamelling.
10. Cátia Viegas Wesolowska, Conservation of an outdoor enamelled mural.



*Gallery Room set
for dinner*

News

International colloquium

Convegno internazionale I rami smaltati del Rinascimento Italiano.
Geografia artistica, collezionismo, tecnologia
International Symposium on the Enamelled Coppers in the Italian Renaissance.
Artistic geography, collecting, technology
Venice, Giorgio Cini Foundation, from 16 to 18 October 2014



The Giorgio Cini Foundation, Venice, view from the top

The Giorgio Cini Foundation of Venice in collaboration with The Louvre Museum and the Centre of research and restoration of France have organized a symposium which will be attended by experts and scholars coming from all over Europe as well as from the United States. They will contribute their competence and knowledge for an interdisciplinary approach and a shared methodology in dealing with history, history of art, science, preservation, restoration, and geographic distribution of an important artistic inheritance.

The symposium concentrates on the enamelled coppers "defined Veneziani". They are exhibited in the most important museums in the world but plenty more of them are scattered in many local museums and private or Church collections and are not easily classified.

The aim is to create a corpus of the enamelware scattered in both public and private collections and to analyze study and inquire into their peculiar and original artistic technique.

This is an enormous artistic patrimony rarely exhibited, far from reach, often hidden in the basements of museums and neglected by experts or unknown to them, a patrimony which can reappear on the front stage regaining the role it had in the fifteenth and sixteenth centuries.

And it's important to investigate on how, during the Renaissance, the creation of enamel decorated copper objects has stimulated and influenced the techniques of production, the taste of the aristocrats who commissioned them, and the world of arts in general. It's also interesting to consider how the contemporary international big collectors of art have elaborated these factors and elements.

Literature on art is not always of one mind but suggests the Venetian origin of this artistic production. The subject will be discussed through the examination of unpublished material such as the commissions and receipts for works of art according to the inventory of the kings, noblemen and clergy in Italy and abroad and through the study of the coats of arms.

The complex organization of the work had to include a team of highly qualified experts contributing specific competence and skills like goldsmiths, enamellists and glass-blowers. For the first time, this thorny subject will be broached with the help of innovative researches on the techniques of construction, enamelling and gilding used for such exquisite workmanship, and on the specific chemical properties of the materials in particular of the glass support and of enamels.

The symposium will discuss restoration projects and projects for optimal lightening of the works of art in exhibitions will be elaborated.

(Free admission)

Informations:

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A study day on medieval enamels was held at the Musée des Beaux-Arts in Limoges (BAL), France on October 18th 2013.

This was the continuation of a study day organised at the British Museum. It was organised at the BAL in collaboration with the Louvre on Elisabeth Antoine's initiative. There will be no publication.

Here is the programme in French.

Matinée sous la présidence de Danielle Gaborit-Chopin :

« EMAUX MERIDIONAUX ET ARCHEOLOGIE »

Présentation de deux pièces émaillées : une boîte triple aux saintes huiles et une crose de l'atelier de Silos par Lourdes de Sanjosé (doctorante, université de Barcelone)

Les crosses à la manière limousine dans l'archéologie funéraire par Elzbieta Dabrowska (chercheur, Fribourg)

Le monastère Saint-Pierre de Bugac (Hongrie) et ses émaux retrouvés (titre provisoire) par Etele Kiss (Magyar Nemzeti Múzeum/Musée national hongrois, Budapest)

Limoges enamels from Britain. Some unknown pieces from ecclesiastical sites par Marian Campbell (Victoria & Albert Museum, London)

Buckle plate with palmettes in a Norwegian private collection par Mona Solhaug (Museum of Cultural History, université d'Oslo)

Après-midi sous la présidence de Neil Stratford :

« EMAILLERIE ENTRE MEUSE ET CHAMPAGNE / HISTOIRE DES COLLECTIONS D'EMAUX LIMOUSINS »

Le « Guennol-Triptych » (The Cloisters, New York) : sa place dans l'émaillerie mosane (1145-1175) par Philippe George (Trésor de la Cathédrale, Liège)

Les émaux du trésor de la cathédrale de Troyes et leur relation au contexte de création champenois des années 1170-1180 par Christine Descatoire (musée de Cluny-MNMA, Paris)

Les tombeaux d'Henri I^{er} et Thibaut III, comtes de Champagne par Pauline Lurçon (Institut national du patrimoine, Paris)

Émaux limousins au Museo civico d'Arte Antico de Turin. Histoire et caractères de la collection par Simonetta Castronovo (Palazzo Madama, Torino)

Les émaux médiévaux limousins dans le dossier de l'affaire Thomas (1907) par Damien Fouqué (enseignant, Bourges)

Collecter et collectionner l'Œuvre de Limoges aux XIX^e et XX^e siècles : d'Aimé Desmottes (Paris) à Frédéric Engel-Gros (Mulhouse) par Frédéric Tixier (université de Nancy)

Un peintre qui ne cloisonne pas son art : art de l'enluminure et art de l'émail sous un même pinceau ? par Samuel Gras (doctorant, université Lille 3)



View of the conference room at the BAL

People & Projects

2014: Ten years of history for ENAMEL and glass/metal corrosion research

Andrea Fischer

State Academy of Art and Design Stuttgart, Objects Conservation Programme
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The ENAMEL group is starting to get a history, and research on metal corrosion caused by enamel hydrolysis was with it from the start. And will continue!

It must have been some time in 2004 when Lisa Pilosi (then co-ordinator of the 'Glass&Ceramics' WG) and Christian Degryny (then co-ordinator of the 'Metals' WG) realized that their groups have many objects with combined materials in common. As an active member in both groups, Gerhard Eggert was contacted to start a collaboration initiative. Both business meetings at the ICOM-CC Triennial Conference in The Hague 2005 voted in favour. A questionnaire to members brought a clear result: enamel was the hottest topic for most respondents. With the help of Hanne Roemich (then COST science officer) the seminal meeting in Chateâu de Germolles 2006 was organized, and the 'Enamel on Metals Conservation Network' (EMCN, Gerhard told me that Christian loved such acronyms!)-was born.

Gerhard was more than happy with the focus on enamels. In 2004, he had just realized that a corrosion product found between enamel and silver was identical to a 'sodium copper formate acetate' published by Trentelman et al. in 2002. Clearly, the sodium here must come from the enamel and the copper from the metal: a joint corrosion product. He coined the abbreviation so-co-form-acite for the compound. Delighted not only being able to coordinate the group, but also to contribute scientifically, he gave a presentation on 'Socoformacite: When enamel and metal corrode together' in Germolles. In the meantime, it turned out that many other types of objects with glass in contact with metals were affected and other corrosion products were formed as well. In his talk in Rome 2008, Gerhard already mentioned copper trihydroxy formate detected on Limoges enamel pieces from the Museum Angewandte Kunst Frankfurt (see Fig. 1-3) shortly (full publication at the Triennial in Lisbon 2011). 2010 brought the contact to Julia Day and the Limoges pieces of the Frick Collection.

Fig. 1: Émail peint copper plaque (MAK Frankfurt) showing the Adoration of the Magi (Léonard Nardon Pénicaud, c. 1500 (photo taken from H. Zinnkann, Email: 12.-17. Jahrhundert, Frankfurt 2004, 55-57). The blue and violet enamels in particular show clear signs of deterioration. Blue and green corrosion samples came from the copper support (Figure 2), cracks in the cover glass (Figure 3), and the metal frame (Photo: A. Schwarz)



Fig. 2: Lower right corner, unframed
(Photo: A. Schwarz)



Fig. 3: Efflorescence on cracks in cover
glass, lower left corner
(Photo: A. Schwarz)

In 2011, the Academy won a grant (now prolonged to 3 years) for the 'Glass Induced Metal corrosion on Museum exhibits' (GIMME, Gerhard also loves acronyms!) project which allowed me to jump into the research; Margarete Eska replaces me from April 2012 to March 2015 in my normal job as senior lecturer

in the Stuttgart Objects Conservation Programme. The new Raman microscope in the Stuttgart lab proved extremely helpful in the identification of even very tiny corrosion samples. My first study was devoted to enamelled snuff boxes from the Landesmuseum Württemberg (first results presented in Barcelona 2012, full paper at the Interim Meeting in Amsterdam 2013). Here it was not clear if the sodium in socolformacite really comes from the quite stable lead containing composition. Traditional cleaning with soda containing solutions is more likely. By the way, in the Raman spectrum the characteristic vibration at 941 cm^{-1} arising from the C-C bond in acetate is small and of variable height, sometimes even missing. First results show that it is indeed possible to precipitate the compound from solutions free from acetate but this still needs to be confirmed. The amount of acetate in the compound might be variable: $\text{NaCu}(\text{HCOO})_{3-x}(\text{CH}_3\text{COO})_x$, $x \geq 0$. Therefore, we now speak of 'sodium copper carboxylate' as acetate needs not always to be present.

Meanwhile I was able to identify glass induced metal corrosion on a number of enamels from different museums. These include pieces from the Augustinermuseum Freiburg, the Schweizerisches Nationalmuseum Zürich, the Rijksmuseum Amsterdam, the Germanisches Nationalmuseum Nürnberg and the Herzog Anton Ulrich-Museum Braunschweig. Juanita Navarro sent numerous samples of corrosion products of Japanese cloisonne enamels from the collection of the Victoria and Albert Museum.

At the meeting in Barcelona we also met the conservation scientists of the Opificio delle Pietre Dure in Florence. This fall, funding by the Charisma project (ARCHLAB programme) enabled a research stay in Florence. Copper formates were identified on various works of art in Italy. Particularly exciting was the occurrence of sodium copper carboxylate on a reliquary from the XIV century, made of gilded silver, enamel and gems. Again residues of a cleaning agent have provided the sodium ions for the formation of sodium copper carboxylate. Fortunately, we have a proof - a conservation report mentioned the use of sodium bicarbonate.

Currently I am working on samples from the Frick which Julia sent me. These corrosion products differ in their appearance from samples of other enamels. They are dark green and more flaky.

Research continues to be fascinating. The phenomenon can also occur on lead

alloys (presented at Metal 2013). I just found a sodium and zinc containing compound on brass. And potash glasses also form (still unknown) compounds, so much work ahead. Nevertheless, we want to resume studies by conservators and natural scientists on glass deterioration (not restricted to effects on metals) in a conference in Stuttgart, scheduled for Feb. 20th/21st, 2015. The 'Glass Deterioration Colloquium' is jointly co-organised by the Glass Deterioration Group of the 'Glass & Ceramics' WG and the Landesmuseum Württemberg in Stuttgart, please see the Call for Papers in the next Glass & Ceramics Conservation Newsletter for details.

Gerhard and I are looking forward to welcoming you (and your contribution?) in Stuttgart 2015!

**Langage et image : les émaux peints de Limoges à la Renaissance
14/02/2014, Ecole normale supérieure, Paris**

Camille Grand-Dewyse

Université Paris IV-Sorbonne et *The University of Chicago*

Lecture given within the colloquium *L'image de la Renaissance au premier XVII^e siècle*

Moins connus que la porcelaine, les émaux peints de Limoges sont pourtant tout aussi dignes d'intérêt, tant par le nombre et la qualité des pièces conservées, les sujets qui y sont figurés, que par leur succès au XVI^e siècle et leur extraordinaire pouvoir signifiant.

Au début du XVI^e siècle, l'apparition de la technique de l'émail peint va de pair, à partir des années 1530, avec la mise au point de formes inédites, en particulier des pièces de vaisselle, et donne lieu à un nouveau répertoire thématique, consacré surtout aux scènes de la mythologie et de l'Ancien Testament.

Pour comprendre cette évolution, l'iconographie émaillée a été interrogée au regard des guerres de Religion en France et de la situation de Limoges à cette période. L'émaillerie s'avère intimement liée à son temps: elle articule un langage sur les conflits religieux et les différentes alternatives mises en œuvre pour y mettre fin. Entre dénonciation de la violence, rhétorique de la paix, rêve de concorde et recréation de l'Alliance, l'émail oscille entre diverses prises de position confessionnelles, laissant le sens ouvert, et mettant au jour la complexité de la pensée politico-philosophique et religieuse de la Renaissance.

L'émail, comme la littérature, se fait charade ou blason, manifestant l'engouement des contemporains, épris de néoplatonisme, pour les jeux de mots et d'images, recelant un langage caché dont le sens est laissé à la disposition du lecteur ou de l'observateur.

Il est proposé de montrer en quoi cet art décoratif, introduit pour la première fois dans le champ de la recherche historique, articule un langage participatif des grands courants de pensée et débats de son temps et confirme que l'image constitue un support aussi signifiant que le texte pour comprendre une époque.

See : <http://seminairepolysemie.wordpress.com/programme-du-seminaire-2013-2014/>

Bibliography: please help!

Agnès Gall Ortlik

The *Concise bibliography on the technology, deterioration and conservation on enamels on metal* started in 2000 at the library of the Corning Museum of Glass (Corning, NY) and was enlarged in a number of other specialized libraries such as the Institut National du Patrimoine (Paris) and the ICCROM (Rome).

Originally home-printed in 2001 and distributed to a limited number of colleagues, this list of references has grown during this last decade and has been actualised and presented in book form in 2010 during the last Experts' meeting at the Frick collection in New York. From 171 articles and books listed in 2001, the total number has grown to 327 references in the new 2010 edition. The book is divided in four parts, one devoted to Recipes, Manuals and Enameling Treatises, the second to Technology, the third to Defects and Deterioration, and the fourth to Conservation. An index by authors and by subjects closes the publication.

The aim of this booklet is to become a daily reference for conservators, historians and scientists who are working on enamels on metal. It can be purchased by contacting the author (gallortlik@yahoo.fr). It is also offered to the professional community through the webpage of the ICOM-CC Glass and Ceramics group.

Please, those of you that have bibliographical databases that would allow to enrich the already copious list of existing references, be kind to submit them to me for recollection.

Please contribute to this reference work that will be a great help to all the conservation community!



Networkers wanted!

WE ARE LOOKING FOR MORE MEMBERS!

The more members actively taking part in the Enamel on Metals Conservation Network the better for all.

BECOME A MEMBER OF ICOM!

Most of you reading this Newsletter are members of ICOM. Some of you may still have to renew your membership. Please do so through your National Committees. The National Committees are required to remit names of renewed members to ICOM Paris by 28 February each year. Unpaid membership renewals after 30 April are considered as "lapsed" and ICOM services are suspended. If you want the benefit of reduced rates for the conference in Melbourne, if you want to be nominated or vote for the DB or your WG CO, if you want to receive the next Newsletter – you have to make sure you are member of ICOM, and also official member of your truly devoted WG Glass and Ceramics or WG Metals!

Here is a quick tutorial for those of you, who want to become new members: Please use the form at the ICOM web site: <http://icom.museum/join-us/become-a-member/>

Indicate "Conservation (ICOM-CC)" as the International Committee in which you wish to become a voting member. Please send the completed form to your National Committee.

Addresses can be found at:

<http://icom.museum/the-committees/national-committees/> If you encounter any problem please contact me at hr34@nyu.edu.

Once you are an ICOM member, all you have to do is click on the member info tab on the ICOM- CC website or contact the secretariat (secretariat@icom-cc.org) with your name and ICOM member number to get an account and to choose your WGs. We strongly urge you to register on line and establish your account, if you have not done so already. Distribution of information, such as this Newsletter, will be restricted to the mailing list we receive from the WG member list on the web site. Don't miss this opportunity to be part of our community!

Become a member NOW to fully benefit from the membership during 2014!

Hannelore Roemich Coordinator, ICOM-CC Glass & Ceramics WG

Imprint

The Enamel on Metals Conservation Network is coordinated by Agnès Gall-Ortlik (also responsible for the Newsletter) and Cátia Viegas Wesolowska and Julia Day, in close cooperation with David Halam (Coordinator ICOM-CC WG 'Metals') and Hannelore Roemich (Coordinator ICOM-CC WG 'Glass & Ceramics').

Links

Documents of the Network may be found on the parent group websites:
<http://www.icom-cc.org/31/working-groups/metals/>
<http://www.icom-cc.org/27/working-groups/glass-and-ceramics/>

If you have any suggestions or information to add, please send an email to Agnès (gallortlik@yahoo.fr), Cátia (k_viegas@yahoo.com) or Julia Day (day.frick.org).

***We hope you are enjoying this newsletter!
Kind regards***

**A.G.O.
C.V.W.**

NEXT DEADLINE FOR SUBMISSIONS

September 15th 2014