

Lunder Conservation Center



The ICOM-CC Painting and Scientific Research Working Groups, in partnership with the Lunder Conservation Center and the Foundation of the American Institute for Conservation, present

**The Non-Invasive Analysis of Painted Surfaces:
Scientific Impact and Conservation Practice
February 20 and 21, 2014**

Thursday, February 20

Registration

Introduction and Welcome

Keynote Address:

Strategies for analysis: balancing the desirability of non-invasive methods with the advantages of sampling

David Saunders, Keeper of Conservation and Scientific Research, British Museum, UK

Coffee break

Developing a shearographic monitoring system for quantifying thermo-mechanical characteristics of oil-on-canvas paintings and informing policy regarding museum climate standards

Philip Klausmeyer*, Matt Cushman, Ivo Dobrev, Cosme Furlong, and Morteza Khaleghi Meybodi,

(*Worcester Art Museum, USA)

Optical Coherence Tomography for the non-invasive examination of paintings – present and future

Haida Liang

(Nottingham Trent University, UK)

Lunch

Evidence for the accumulative effect of organic solvent treatments on paintings and what to do about it: A case study of 2 'identical' 17th century paintings with single-sided NMR

Gwendoline Fife*, Bascha Stabik, Tyler Meldrum, Bernhard Blümich

(*Stichting Restauratie Atelier Limburg (SRAL), The Netherlands)

Macro X-Ray Fluorescence (XRF)

Joris Dik, Delft University of Technology, The Netherlands

Coffee break

A multi-analytical approach to the analysis of paintings by the Futurists: the integration of hyperspectral imaging and scanning from the UV to the near IR with Mid-IR reflectance spectroscopy for the mapping of pigment composition

Austin Nevin*, Sara Bellei, Rafaella Fontana, Francesca Gabrieli, Francesca Rosi, Claudia Marchese, Margherita d'Ayala Valva, Diane Kunzelman, Mattia Patti
(*Institute of Photonics and Nanotechnologies, Italian National Research Council, Italy)

Use of portable, non-invasive instrumentation for the study of the wall paintings in the tomb of Tutankhamen
Lori Wong*, Giovanni Verri†, Giacomo Chiari
(*Getty Conservation Institute, USA †Courtauld Institute of Art, UK)

In situ non invasive studies of paintings: the example of the European mobile laboratory MOLAB
Bruno G. Brunetti, Centro di Eccellenza SMAArt and Dipartimento di Chimica, Università di Perugia, Italy

Friday, February 21

Morning Remarks

Technical Studies

Painted on parchment: technical study of a 13th century illuminated Psalter
P. Ricciardi*, S. Panayotova, K. Rose, A. Pallipurath
(*Fitzwilliam Museum, UK)

CSI Aachen: Unravelling the history of two fifteenth century Spanish panels using forensic methodologies
Marya Akbrecht, Melissa Daugherty, Saskia van Oudheusden, Kate Seymour*, Michael Rief, Ray Marchant, Erich Uffelman, Lieve d'Hontl
(*Stichting Restauratie Atelier Limburg (SRAL), The Netherlands)

Coffee break

pXRF and IR Fluorescence Imaging Studies of CdS Alteration in Paintings by Edvard Munch and Henri Matisse in Oslo and Copenhagen
Jennifer Mass*, Erich Uffelman, Barbara Buckley, Inger Grimstad, Anna Vila, Jorgen Wadum, Victoria Andrews, Lindsay Burns, Samuel Florescu, Alyssa Hull
(*University of Delaware, USA)

Materials and Meanings: analyzing Kazimir Malevich's Painterly realism of a Football Player - Color Masses in the 4th Dimension
Maria Kokkoni*, Francesca Casadio, Kristin Lister, Stephani D'Alessandro
(*The Art Institute of Chicago, USA)

Lunch

XRF Session

A new portable X-Ray spectrometer designed for XRF analysis in cultural heritage applications
R. Alberti*, A. Celani*, T. Frizzi*, and N. Barbi†
(*XGLab, Italy; † Pulsetor, USA)

What are our true detection limits? The use of historically representative paint media to evaluate the sensitivity of XRF analysis including a comparison between laboratory-based and hand-held XRF instruments
Brian Baade, Kristin deGhetaldi, and Dr. Jennifer Mass, University of Delaware, USA

Coffee break

Short Presentations and Panel Discussion

XRF training opportunities for conservation professionals: going beyond “just point and shoot”
Anikó Bezur, Center for Conservation and Preservation, Yale University, USA

Handheld XRF: Unifying undergraduates, graduate students, and professionals in education and research
Erich S. Uffelman, Department of Chemistry and Biochemistry, Washington and Lee University, USA

Interpretation of XRF data on the complex multilayered stratigraphies of paintings
Lisha Glinsman, Ph.D., Conservation Scientist, Scientific Research Dept., National Gallery of Art,
Washington, D.C.

Panel Discussion about XRF analysis
Anikó Bezur, Erich S. Uffelman, Jennifer Mass, Lisha Glinsman and Jennifer Giaccai