Wednesday 16th September 2009

Registration 9.00 – 9.30

Welcome, Ashok Roy 9.45 - 10.15

Session 1 Chaired by Bruno Brunetti

The Paliotto by Guido da Siena from the Pinacoteca Nazionale of Siena
Marco Ciatti, Roberto Bellucci, Cecilia Frosinini, Linda Lucarelli, Luciano Sostegni, Camilla Fracassi, Carlo Lalli

Painting on parchment and panels: An exploration of Pacino di Bonaguida’s technique
Carole Namowicz, Catherine M. Schmidt, Christine Sciacca, Yvonne Szafran, Karen Trentelman, Nancy Turner

COFFEE AND POSTERS 11.10 – 11.40

Session 2 Chaired by Luke Syson

Technical similarities between mural painting and panel painting in the works of Giovanni da Milano: The Rinuccini Chapel, Basilica of Santa Croce, Florence
Fabrizio Bandini, Alberto Felici, Cecilia Frosinini, Mariarosa Lanfranchi, Paola Ilaria Mariotti, Carlo Galliano Lalli

Neroccio’s Virgin and Child with Saint Anthony Abbot and Saint Sigismund at the National Gallery of Art, Washington
Carol Christensen, Michael Palmer, Suzanne Lomax, Steve Wilcox

New examinations on Giovanni Bellini’s Pesaro Altarpiece. Novelties and comparisons with other Bellini works
Gianluca Poldi, Giovanni Carlo Federico Villa

LUNCH BREAK 12.55 – 14.30

Session 3 Chaired by Mark Leonard

The ‘Uomini Illustri’ portraits in the Studiolo of the Ducal Palace of Urbino
M.L. Amadori, M. Eveno, E. Itie, E. Joseph, R. Mazzeo, M. Menu, S. Prati, E. Ravaud, C. Scaillierez, G. Sciuotto

Michelangelo’s ‘Doni Tondo’ investigated with non-invasive analytical techniques
Roberto Bellucci, Ezio Buzzegoli
TEA AND POSTERS 15.45 – 16.15

Session 4 Chaired by Nicholas Penny

Granacci in The Metropolitan Museum of Art; aspects of evolving workshop practice
Charlotte Hale, Julie Arslanoglu, Silvia Centeno

Leonardo da Vinci’s The Virgin and Child with Saint Anne (Paris, Louvre): New infrared reflectography
Bruno Mottin

Leonardo da Vinci’s Virgin of the Rocks: Technique and the context of restoration
Larry Keith, Ashok Roy, Rachel Morrison

Delegates are required to leave The National Gallery by 18.00

Thursday 17th September 2009

Session 5 Chaired by Jo Kirby

In quest of vermilion: The production, commerce and use of the pigment in eighteenth-century Spain
Rocio Bruquetas, Stefanos Kroustallis

The rediscovery of sublimated arsenic sulphide pigments in painting and polychromy: Applications of Raman microspectroscopy
Günter Grundmann, Natalia Ivleva, Mark Richter, Heike Stege, Christoph Haisch

The use of blue and green verditer in green colours in seventeenth-century Netherlandish painting practice
Annelies van Loon, Lidweins Speleers

COFFEE AND POSTERS 10.45 – 11.15

Session 6 Chaired by Michel Menu

Alterations in paintings: From non-invasive in-situ assessment to laboratory research
B. G. Brunetti, C. Miliani, L. Cartechini, and A. Sgamellotti

Technical study of the Altarpiece from the Cathedral at Ciudad Rodrigo by Fernando Gallego and his workshop
Claire Barry

Albrecht Altdorfer’s Crucifixion (Budapest, Museum of Fine Arts)
Mark Leonard, Carole Namowicz, Anne Woollett

Multiplicity, authenticity and chronology: An integrated evaluation of five images of Saint Francis by El Greco
C. Kuniej Berry, F. Casadio, I. Fiedler, R. G. Mann, A. Sánchez-Lassa, J. L. Merino Gorospe
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<th>Time</th>
<th>Session 7 Chaired by Melanie Gifford</th>
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<td>12.55 – 14.30</td>
<td>An introduction to Murillo’s late painting technique: Christ healing the Paralytic at the Pool of Bethesda</td>
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<td>Paul Ackroyd, Dawson Carr, Helen Howard, David Peggie, Hayley Tomlinson</td>
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<td>14.30 – 14.55</td>
<td>Caravaggio’s underdrawing: A ‘Quest for the Grail’?</td>
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<td>Roberto Bellucci, Cecilia Frosinini, Luca Pezzati, Roberto Contini, Babette Hartwieg</td>
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<td>14.55 – 15.20</td>
<td>Between creativity and economy: Remarks on Rubens’s panel supports in the Royal Museums of Fine Arts of Belgium</td>
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<td>Hélène Dubois, Pascale Fraiture</td>
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**TEA AND POSTERS**

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<th>Session 8 Chaired by Jill Dunkerton</th>
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<td>15.45 – 16.15</td>
<td>Travels with Peter Paul Rubens’s Last Judgement</td>
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<td>Andreas Burmester, Nina Schleif, Melanie Eibl</td>
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<td>16.15 – 16.40</td>
<td>The Rosenborg Series 1618-1624: Painting techniques and painting materials supplied to the Royal Danish Court painters at the time of King Christian IV</td>
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<td>Anne Haack Christensen</td>
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<td>16.40 – 17.05</td>
<td>Nine muses in the Oranjezaal: Jan Lievens’s and Caesar van Everdingen’s painting methods confronted</td>
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<td>Margriet van Eikema Hommes, Lidwien Speleers</td>
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<td>17.05 – 17.30</td>
<td>Evening Reception, The National Gallery, Room 9</td>
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<td>Enter via the Sainsbury Wing entrance. Doors open at 18.30. Conference badges will be required for admission.</td>
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**Friday 18th September 2009**

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<th>Session 9 Chaired by Ella Hendriks</th>
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<td>9.30 – 9.55</td>
<td>Material as metaphor</td>
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<td>Melanie Gifford</td>
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<td>9.55 – 10.20</td>
<td>The science of art: Technical examination of paintings by Adriaen van der Werff</td>
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<td>Willem de Ridder, Arie Wallert</td>
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<td>10.20 – 10.45</td>
<td>Aspects of Christen Købke’s painting technique: From drawing via oil sketch to the final painting</td>
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<td>Jørgen Wadum, Kasper Monrad, Mikkel Scharff</td>
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**COFFEE AND POSTERS**

| Time       | 10.45 – 11.15 |
Session 10 Chaired by Susan Foister

Two ‘mechanical’ oil paintings after de Loutherbourg: History and technique
David Saunders, Antony Griffiths  
11.15 – 11.40

The discovery of an early conversation piece by Thomas Gainsborough
Rica Jones, Joyce Townsend, Elizabeth Einberg, Hugh Belsey  
11.40 – 12.05

‘I Can See No Vermilion in Flesh’ Sir Joshua Reynolds’s portraits of Francis Beckford and Suzanna Beckford and his painting practice c.1755-6
Helen Brett, Joyce H. Townsend, Rica Jones, Jaap Boon, Katrien Keune  
12.05 – 12.30

Cadmium yellow in The Scream painted by Edvard Munch
Biljana Topalova-Casadiego, Unn Plahter  
12.30 – 12.55

LUNCH BREAK 12.55 – 14.30

Session 11 Chaired by Andreas Burmester

Action speaks louder than words – Thomas Couture as a teacher
Janie Munro, Marie Louise Sauerberg  
14.30 – 14.55

A comparative study of Vincent van Gogh’s Bedroom series
Ella Hendriks, Leo Jansen, Inge Fiedler, Muriel Geldof, Maarten van Bommel, Luc Megens, C. Richard Johnson Jr., Don H. Johnson, Michel Menu, Elizabeth Ravaud, Johanna Salvant  
14.55 – 15.20

TEA AND POSTERS 15.20 – 15.50

Session 12 Chaired by Ashok Roy

Benjamin West and the Venetian secret
Mark Aronson, Angus Trumble, Helen Cooper, Henry A. DePhillips, James Martin.  
15.50 – 16.15

James McNeill Whistler; fluidity, finish and accident
Erma Hermens, Margaret MacDonald, Gail McConnell, David Blatchford, Devi Ormond, Arie Wallert  
16.15 – 16.40

Summing up Discussion led by David Saunders
Delegates will have the opportunity to contribute to a discussion about the conference, their current projects and the future of the field.  
16.40 – 17.30

Delegates are required to leave The National Gallery by 18.00
Posters

Surface condition and chemical reactivity of paints, related to the technique and former treatments of *The Tribute Money* by Jacob Jordaens
*Jaap Boon, Troels Filtenborg, Johanneke Verhave*

Investigating a reconstructed altarpiece by the Master of the Fogg Pietà /Maestro di Figline
*Aviva Burnstock, Joanna Cannon, Caroline Campbell, Austin Nevin, Lauren Cox, Teri Hensick, Narayan Khandakhar, Henry Lie, Katherine Olivier, Stephan Wolohojian, Rita Albertson, Philip Klausmeyer, Winifred Murray, Birgit Strähle, Luc Megens, Klass Jan Van den Berg, Roberto Bellucci, Ciro Castelli, Cecilia Frosinini*

3D Synchrotron x-ray tomographic microscopy of paint samples
*Ester S.B. Ferreira, Jaap J Boon, Jerre van der Horst, Frederica Marone, Marco Stampanoni*

Materials used on the ground layers of sixteenth- and seventeenth-century Spanish paintings
*Maria Dolores Gayo*

The Raphael research resource:
*http://cima.ng-london.org.uk/documentation*
*Marina Hofmann, Joseph Padfield*

Microcrissin; a form of drying crackle in British eighteenth-century oil paintings
*Rica Jones, Katrien Keune, Jaap Boon, Joyce Townsend*

Between easel and wall painting? Albrecht Altdorfer’s painting fragments of the Regensburg Bishop’s Court
*Annette Kurella, Cathrin Limmer, Ursula Baumer, Patrick Dietemann, Irene Fiedler, Heike Stege, Cornelia Tilensch*

Contribution to the digital image processing systems in the technical study of complex Old Master paintings
*Ana González Mozo*

All that’s burnished isn’t bole (nor from Armenia)
*Jilleen Nadolny*

Holbein’s blue backgrounds: Meaning, materials and degradation
*Petria Noble, Annelies van Loon*

The use of ground siccative glass in Spanish Golden Age priming layers
*Rafael Romero, Adelina Illán*

A surprising ground layer in Rembrandt’s portrait of *Nicolaes van Bambeeck*
*Jana Sanyova, Steven Saveryns, Wim Fremout*

Combing, texturing and other hidden effects in paintings of the sixteenth and seventeenth century: Purpose and perception
*Libby Sheldon*

Re-defining Hendrick Avercamp: A study of the artist’s painting technique
*Ige Verslype, Arie Wallert*
Additional Papers included for publication in the Postprints
(not presented)

Wood species in Italian panel paintings (fifteenth to sixteenth centuries): Historical investigation and microscopical wood identification
*Raffaella Bruzone, Maria Clelia Galassi*

Studying the ‘Graue Passion’ of Hans Holbein the Elder
*Stephanie Dietz*

In search of the right colour. Colour notations on a late sixteenth-century Dutch painting
*Friso Lammertse, Arie Wallert, Margreet Wolters*

Venice White: Archival and technical evidence for high quality lead white
*Louisa C. Matthew, Barbara H. Berrie,*

‘...verguldet oder versilbret und glasiert...’ – techniques and artists’ materials of coloured glazes on metal leaf in Germany, Austria and Switzerland (c.1500-1800)
*Mark Richter*

Lead white terminology in North West European written sources from the fifteenth to the nineteenth century
*Maartje Stols-Witlox*

Developments in the underdrawing and painting technique of the sixteenth-century Leiden School, in particular the workshops of Cornelis Engelbrechtsz and Lucas van Leyden
*Esther van Duijn, Jan Piet Filedt Kok, Abbie Vandivere, Arie Wallert, Margreet Wolters*