

Haute école Arc Conservation-restauration, Espace de l'Europe 11, CH-2000 Neuchâtel

Neuchâtel, 01 April, 2015

Recommandation letter

To whom it may concern

The first time that I met Julien Guery was for the application of photogrammetry to document the cellar of Château de Germolles (www.chateaudegermolles.fr), Burgundy, France. I am co-manager of this medieval building and the CNRS UMR 6298 ArTeHis in Dijon with which Julien Guery was collaborating wanted to demonstrate the possibility of this technique to virtually represent in 3D this well preserved cellar.

My colleague, Matthieu Pinette, co-manager and owner of Château de Germolles and myself were quite impressed by the result of this photogrammetry campaign. We asked then Julien Guery through his company Captair to carry out a second photogrammetry campaign of the entrance gate of the château to document it before its restoration.

At the same time I was personally involved in the EU COST Action COSCH (Colour and Space in Cultural Heritage – www.cosch.info) as one of the two Swiss delegates. Indeed in addition to the management of Château de Germolles in France I am teaching and conducting research at Haute Ecole Arc Conservation-restauration in Neuchâtel, Switzerland. COSCH aims at applying the most innovative spatial and spectral imaging techniques to document heritage artefacts and sites. Since photogrammetry is covered by COSCH I recommended Julien Guery to join the Action in order to have the possibility to share his expertise with other Early Stage Researchers – ESRs of the COST Action. He did actually and contributed several times to COSCH Think Tank meetings.

The Château de Germolles is the best preserved palace of the Dukes of Burgundy still surviving. It was originally a fortified house but Margaret of Flanders, duchess of Burgundy and wife of Philip the Bold, transformed it from 1381 to 1400 in a luxurious countryside residence of the Dukes. The highlights of Germolles are certainly its well preserved wall paintings. Some of them were restored in 1989-1991 but what was left of the original paintings was not precisely documented.

Because of the possibility to re-document Germolles wall paintings with imaging techniques, I submitted these mural decorations as a COSCH case study for the two last years of the COST Action (2015-2016). The COSCH case study proposal was finally approved. The Regional Direction of Cultural Affairs in Burgundy gave us

some funding to perform some imaging and analytical campaigns while COSCH gave us the opportunity to invite EU experts to share their expertise with French teams in order to understand better the painting techniques used by the medieval artists at Germolles.

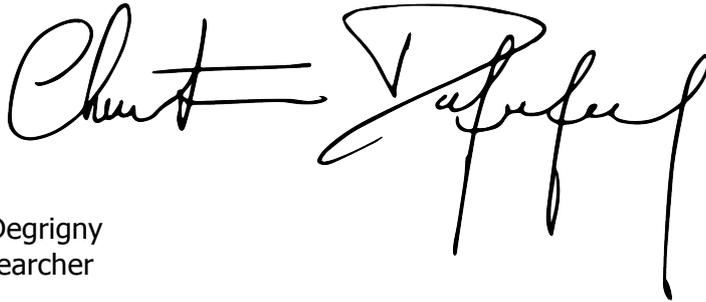
The following imaging techniques were tested at Germolles: Technical photography, colorimetry, IR thermography, Structured light imaging, Reflectance Transformation Imaging. When combined with analytical results, they provided essential information to distinguish original materials from restoration work, investigate the complexity of the paint layers applied, determine the composition of original versus restoration materials and understand the painting technique used.

To enlarge his expertise, Julien Guery proposed to use photogrammetry to create orthophotographies of the mural decorations that would serve as basemaps for any further documentation work on different sections of the walls (several or individual motifs). During his photographic campaign I could appreciate the methodology followed to take all required data to get the most complete results.

Since I was personally interested in the technique, I started writing some guidelines on the use of photogrammetry to obtain adequate orthophotographies. Julien Guery kindly improved my document. Eventually it could be a document to share with other experts within COSCH.

Julien Guery has this ability to make his knowledge understandable by end-users and to share his expertise with other colleagues within a multidisciplinary team. It is an essential skill in the Cultural Heritage field.

I really hope then that he will find opportunities to offer his expertise and skills in other Cultural Heritage projects.

A handwritten signature in black ink, appearing to read 'Christian Degrigny', written in a cursive style.

Dr. Christian Degrigny
Lecturer – researcher